

# THE MUSICAL TIMES

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## HEREFORD MUSICAL FESTIVAL,

September 8, 9, 10, and 11, 1885.  
Patron: HER MAJESTY THE QUEEN.

Principal Vocalists: Madame ALBANI, Miss ANNA WILLIAMS, Miss HILDA COWARD, Madame PATEY, Madame ENRIQUEZ, Mr. EDWARD LLOYD, Mr. HARPER KEARTON, Mr. BREKERTON, and Mr. SANTLEY. Leader of the Band, Mr. J. T. CARRODUS. Conductor, Dr. COLBORNE.

September 8.—Mendelssohn's ELIJAH.  
September 9.—Gounod's REDEMPTION.  
September 9 (Evening).—Spohr's LAST JUDGMENT; Bach's A STRONGHOLD SURE.

September 10.—Dvorák's STABAT MATER: Mendelssohn's HYMN OF PRAISE.

September 11.—Handel's MESSIAH.  
CONCERTS IN SHIRE HALL, TUESDAY, THURSDAY, and FRIDAY EVENINGS.—Symphony in D major, No. 5 (Mozart). Overtures: "Fidelio," "Ruy Blas," and "Jubilee." New Cantata, ST. KEVIN (Dr. J. Smith). Solo and Chorus, SONG OF BALDER (C. H. Lloyd). The two latter composed expressly for this Festival.

Programmes, Tickets, &c., of Jakeman and Carver, Hereford. Further information of Hon. and Rev. B. L. S. Stanhope, Hon. Sec.

## BRISTOL FIFTH TRIENNIAL MUSICAL FESTIVAL.

Patron: HER MOST GRACIOUS MAJESTY THE QUEEN.  
President: H.R.H. THE DUKE OF EDINBURGH, K.G.

COLSTON HALL, TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY, October 20, 21, 22, and 23, 1885.

TUESDAY MORNING.—BELSHAZZAR (Handel).  
TUESDAY EVENING.—TRIUMPHAL (Brahms).

Overtures—"Oberon," "The Siege of Corinth,"  
Introduction to "Parsifal" (Wagner).  
Rhapsodie Norvegienne in C (Svendson), &c.  
WEDNESDAY MORNING.—ELIJAH.  
WEDNESDAY EVENING.—Cantata. HERO AND LEANDER.  
(C. H. Lloyd).

Symphony—Dvorák in D.  
Rhapsodie Hongroise in F (Liszt).  
Introduction 3rd Act "Lohengrin" (Wagner).  
Pageant March and Chorus, "Reine de Saba" (Gounod), &c.

THURSDAY MORNING.—FAUST (Berlioz).  
THURSDAY EVENING.—Symphony, C minor (Beethoven).  
Overtures—"Tannhäuser," "Jubel."  
Andante and Finale from Concerto in B minor (Handel).  
Finale to "Loreley" (Mendelssohn), &c.

FRIDAY MORNING.—MESSIAH.  
Vocalists: Madame ALBANI, Miss A. WILLIAMS, Mesdames PATEY and TREBELL, Mr. E. LLOYD, Mr. J. MAAS, Mr. W. H. PIERCY, Mr. R. HILTON, Mr. WORLOCK, and Mr. SANTLEY.  
Mr. Charles Hallé's Band of 90 Performers.  
Bristol Musical Festival Choir, nearly 400 Members.  
Conductor, Mr. CHARLES HALLÉ.

Programmes, Tickets, &c., on application to Mr. Henry Cooke, Hon. Sec., Colston Hall, Bristol.

## TUFNELL PARK CHORAL SOCIETY.

Conductor, Mr. W. HENRY THOMAS.

The FIRST REHEARSAL of the Fourteenth Season will take place on TUESDAY EVENING, October 6, 1885, at 8 o'clock, in the St. George's Church Room, Carleton Road, Tufnell Park, N.  
Cowen's new Cantata, SLEEPING BEAUTY, will be the first work to be rehearsed.

For prospectus, and further particulars, address the Conductor, 7 Liddington Place, Harrington Square, N.W.

## POPULAR CHORAL SOCIETY

(THIRD SEASON).

## POPULAR ORCHESTRAL SOCIETY

(SECOND SEASON).

The above Societies will resume REHEARSALS in the Governor's Room, Charterhouse, E.C., in October, on SATURDAY AFTERNOONS. No Subscription. Capable Amateurs willing to join may obtain further information of the Conductor, Mr. W. HENRY THOMAS, 7 Liddington Place, Harrington Square, N.W.

## LONDON CHURCH CHOIR ASSOCIATION.—

In consequence of the serious illness of the Choirmaster, Mr. J. R. Murray, it is found impossible to complete the musical arrangements in time for the Annual Service announced for November 3. The Festival is therefore postponed until further notice.

W. T. SNELL, Hon. Sec.

## NOVELLO'S ORATORIO CONCERTS.

MESSRS. NOVELLO, EWER AND CO. have the honour to announce that during the ensuing season (1885-86) they propose to give at ST. JAMES'S HALL, a series of Concerts under the above title.

The most distinguished Solo Vocalists will be engaged and the Orchestra will be selected from the best Instrumentalists in London. The Choir will be chosen with the greatest care, and will consist of about 250 voices.

CONDUCTOR, MR. MACKENZIE.

LADIES AND GENTLEMEN wishing to join the Choir should apply at once to the Choir Secretary, Mr. STEDMAN, 12, Berners Street, W.

For all other particulars application should be made to Messrs. NOVELLO, EWER and Co., 1, Berners Street, W.

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SEASON 1885-86.

FOUR CONCERTS will be given at the SHORE-DITCH TOWN HALL, on MONDAY EVENINGS, at 8 o'clock.  
Conductor, Mr. EBENEZER PROUT, B.A.

First Concert, November 2, 1885, Schubert's MASS in F and Prout's ALFRED.

Second Concert, 21st December, Mackenzie's ROSE OF SHARON.

Third Concert, February 22, 1886, Mendelssohn's ELIJAH.

Fourth Concert, April 12, 1886, Handel's DETTINGEN TE DEUM and Beethoven's CHORAL SYMPHONY.

Terms of subscription: For two numbered and reserved seats for the four Concerts, One Guinea; for one numbered and reserved seat for the four concerts, Half-a-Guinea. Prices for single concert: Numbered reserved seats, 4s.; unreserved seats, 2s.; admission, 1s.

There are vacancies in the Choir, more especially in the Alto and Tenor divisions. Ladies and Gentlemen wishing to join are requested to send their applications to the Hon. Sec., who will give Candidates due notice of the time and place for the trial of their voices.

Subscription for the members of the Choir (including use of music): Ladies, 7s. 6d.; Gentlemen, 10s. 6d.

Rehearsals will commence on Friday, September 25, 1885, at the Grocers' Company's Schools, Hackney Downs.

HENRY A. JOHNSON, Hon. Sec.  
31, Fountayne Road, Stoke Newington, N.

## GRAND MUSICAL EXHIBITION AND CONTEST.

A GRAND EXHIBITION of MUSICAL INSTRUMENTS and APPLIANCES, accompanied by CHORAL and GLEE COMPETITIONS, will be held in the St. James's Hall, Manchester, from September 25 till October 24 next.

£100 IN PRIZES FOR VOCAL COMPETITIONS.

Prospectuses and other particulars may be had on application to W. Ogden, Secretary, St. James's Hall, Manchester.

## PROFESSIONAL NOTICES.

- MISS MARY ALLEN** (Soprano).  
For Concerts, &c., address, 2, Queen's Square, Leeds.
- MISS VINNIE BEAUMONT** (Soprano).  
(Compass, A to C.)  
For Oratorios, Classical and Ballad Concerts, and Organ Recitals, or Festival Services, address, Point House, Brigg, Lincolnshire, and 7, Bedford Place, Russell Square, London.
- MISS BLACKWELL** (Soprano).  
(Pupil of Madame Sainton-Dolby.)  
Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.
- MISS FRASER BRUNNER** (Soprano).  
For Oratorios, Operatic, or Ballad Concerts, address, 44, Icknield St. or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.
- MADAME CARINA CLELLAND** (Soprano).  
(Of the Royal Albert Hall and Crystal Palace Concerts.)  
For Concerts and Oratorios, address, 73, Athol Road, Manningham, Bradford, Yorkshire.
- MISS MARGARET COCKBURN** (Soprano).  
(Pupil of, and late Assistant to, Signor Manuel Garcia at the Royal Academy of Music)  
Is open to engagements for Miscellaneous and Private Concerts, Oratorios, &c., and receives pupils at her residence, 37, St. Mawr Road, Fulham, S.W.
- MADAME NELLIE COPE** (Soprano).  
Vernon House, 122, Greenwood Road, Dalston.
- MADAME FARRAR-HYDE** (Soprano).  
For Oratorios, Concerts, &c., Grafton Place, Ashton-under-Lyne.
- MISS JENNETTA FRAZIER** (Soprano).  
(Pupil of Signor Martinengo, R.A.M., S.C.R.)  
For Concerts, Italian Operatic Music, English Oratorios, Songs, Cantatas, &c., 58, New Street, Birmingham.
- MISS FUSSELLE** (Soprano).  
Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music.  
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.
- MADAME MINNIE GWYNNE** (Soprano).  
18, St. Stephen's Avenue, Shepherd's Bush, W.
- MISS BESSIE HOLT, R.A.M.** (Soprano).  
(Of the London, Manchester, and Newcastle Concerts.)  
128, Shelton Terrace, Lower Broughton Road, Manchester.
- MISS HONEYBONE** (Soprano).  
(Pupil of Henry Parker, Esq., Professor of Singing at the Guildhall School, London).  
For Oratorios, Concerts, &c., Bridlesmith Gate, Nottingham.
- MADAME ELLEN LAMB** (Soprano).  
For Oratorio and other Concerts, and Lessons, 54, Fortress Road, Highgate Road, N.W.
- MISS CLARA LEIGHTON** (Soprano).  
For Oratorios, Operatic or Ballad Concerts. Address, 6, Tavistock Place, Tavistock Square, W.C.
- MISS FANNIE SELLERS** (Soprano).  
(Of the Manchester, Newcastle, and Belfast Concerts.)  
For Oratorios, Ballad Concerts, &c., address, Craig Cottage, Knarsborough.
- MISS ANNIE STREET** (Soprano).  
For Concerts, Oratorios, &c., Princess Street, Barton-on-Trent.
- MADAME CLARA WEST** (Soprano).  
Beethoven Villa, King Edward Road, Hackney.
- MISS LILY MARSHALL-WARD** (Soprano).  
**MISS NELLIE MARSHALL-WARD** (Mezzo-Sop.)  
**MISS JESSIE MARSHALL-WARD** (Contralto).  
Address, 80, Addison Street, Nottingham.
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(Principal of St. Peter's, Manchester).  
Address, 51, Mercer Street, Hulme, Manchester.
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For Concerts, Oratorios, &c., address, 88, Carter Street, Greenheys, Manchester.
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- MISS PATTIE MICHIE, L.A.M.** (Contralto).  
(Pupil of Signor Schira.)  
For Concerts, Oratorios, &c., 68, Park Walk, Fulham Road, S.W.

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- MISS ELSA ODELL** (Contralto).  
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- MISS EDITH THAIRLWALL** (Contralto).  
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- MISS ALICE WOLSTENHOLME** (Contralto).  
For Oratorios, Concerts, &c., address, Radcliffe, Manchester.
- MR. SINCLAIR DUNN** (Scottish Tenor).  
For Oratorios, Concerts, and his English, Irish, and Scottish Entertainments, address, 26, Southam Street, Westbourne Park, W.
- MR. W. HOWGATE** (Tenor).  
(Principal of Salisbury Cathedral.)  
For Oratorios, &c., address, Highfield, Salisbury.
- MR. J. MELLOR** (Tenor).  
Eccleshill, Bradford, Yorkshire.
- MR. S. THORNBOROUGH** (Tenor).  
For Oratorios, Concerts, &c., address, 159, Plymouth Grove, Manchester, or 27, Storey Square, Barrow-in-Furness.
- MR. GEORGE WADSWORTH** (Tenor).  
For Oratorios, Concerts, &c., address, Parish Church, or 5, Wood Place, Beeston Hill, Leeds.
- MR. HENRY COATES** (Baritone).  
For Oratorios, Ballad Concerts, Church Festivals, address, 1, Alpine Terrace, Union Road, Clapham, S.W.
- MR. CHARLES W. DAVENPORT** (Baritone).  
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(Pupil of Mr. Fred Walker.)  
For Oratorios, Concerts, &c., 71, Reighton Road, Upper Clapton.
- MR. ALBERT BROWN** (Basso).  
For Oratorio, Ballad Concerts, &c., address, 75, Church Street, Preston, Lancs.
- MR. HENRY POPE** (Bass).  
20, Bishop's Road, W.
- MR. RICKARD** (Bass).  
(Pupil of Signor Pinsuti.) For Concerts, &c., address, Halifax, Yorks.
- MR. EGBERT ROBERTS** (Bass).  
51, Pentonville Road, N.
- MADAME LITA JARRATT** (Soprano), of the Birmingham Town Hall, Glasgow Choral Union, Worcester and Norwich Concerts. Pupil of Mr. Wm Shakespeare. Engaged: September 14, Birmingham Town Hall ("Creation"); 15, Huddersfield; Aylsham; and others pending. For terms, &c., address, 96, Dalberg Road, Brixton, S.W.
- MISS JULIA JONES** (Soprano) has removed to 4, St. Thomas' Road, Finsbury Park, N., where all communications respecting Oratorios, Concerts, &c., should be addressed.
- MISS MINNIE JONES** (Soprano). Engaged: August 11, 14, 21, 24, 25, 28, 31. Address, St. Asaph, or 238, Brixton Road, London, S.W.
- MADAME ADELINE PAGET** (Soprano) will sing: August 25, Malvern; 27, Buxton; 28, 29, Mallock (Madame Antoinette Sterling tour); 31, Colchester; September 1, Southsea; 2, St. Leonard's; 3, Dover; 4, Folkestone; 5, Ramsgate; 11, 12, 14, Blackpool Pier. For vacant dates, address, 8, Argyl Street, W.
- MADAME LAURA SMART** (Soprano) requests that all communications respecting Oratorio, Operatic or Ballad Concerts, be addressed, 50, Church Street, Liverpool.
- MR. GEORGE BANKS** (Tenor), of the Edinburgh, Glasgow, and Newcastle Concerts. Engaged: August 24, Hereford; September 8, 9, 10, 11, Hereford; 15, Peterborough. For terms, press opinions, &c., address, The Cathedral, Hereford.
- MR. E. DUNKERTON** (Tenor). Engaged:—August 23, Lincoln; September 3, Sheffield; October 12, Derby; 13, Burton; 14, Uttoxeter; 15, Lichfield; 16, Loughboro'; December 8, St. Neot's. Address, Cathedral, Lincoln.
- SIGNOR ODOARDO BARRI** begs to inform his Pupils and friends that he will return to London on the 6th inst., and will resume his Lessons in Singing and Voice Production, 60, Margaret Street, Cavendish Square, W.

**MR. HOLBERRY-HAGYARD** (Tenor) is now booking Engagements for the coming Season. Engagements: August 5, Huntingdon; 27, 28, Cambridge; September 14, Birmingham ("Creation"); 15, Holmfrith (Ballads); 29, Cambridge; October 29, Northampton ("Rose Maiden"); January 1, 1886, Glasgow Choral Union, second engagement, two Concerts, ("Messiah" and Miscellaneous). For opinions of the press, references, &c., address, Trinity College, Cambridge.

**MR. KEMPTON** will sing: at New Town Festival, "Daughter of Jairus" (Dr. Stainer), "I will seek unto God" (Greene), "The Wilderness" (Goss), "Rejoice in the Lord" (Purcell); and at the Concert, "Rage, thou angry storm" (Benedict), "O, ruddier than the cherry" (Handel); at Croydon, 7; Bishop Stortford, 14. For vacant dates, and for Quartet Party, address, 52, St. Paul's Road, Canonbury.

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**MR. JAMES PECK**, who for a great many years was with the late Sacred Harmonic Society, solicits EMPLOYMENT as a STEWARD at CONCERTS, or in any capacity connected with musical matters, such as music copyist, &c. 36, Southampton Street, Strand, London, W.C.

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**MR. HERMANN FRANKE** begs to announce that he is open to receive ENGAGEMENTS for his celebrated Quartet (which created such sensation in London at his Chamber Concerts last Spring) to play in the Provinces (England and Wales only). The following dates are still open: November 9, 10, 11, 13; December 14, 17, 18. It is suggested that, if possible, several dates be named in order to facilitate arrangements in connection with other Towns. For terms and particulars, apply to Mr. Hermann Franke, 2, Vere Street, London, W.

**TO CHORAL SOCIETIES, SECRETARIES OF LITERARY INSTITUTIONS, &c.**—**MR. THOMAS HARPER** begs to announce that his CONCERT PARTY for the ensuing autumn and winter includes Miss Margaret Cockburn, Miss Lena Law, Mr. Henry Taylor, Mr. J. T. Hutchinson, Mr. H. S. Webster (pianist), Mr. Thomas Harper (solo trumpet and cornet). The above artists may be engaged for Oratorios, Cantatas, Operettas (in costume), Ballad Concerts, &c. Address, 135 (The Crescent), King's Road, N.W.

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Principal: EDWIN M. LOTT.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1885.

### NETHERLANDISH MUSICIANS

By W. A. BARRETT.

THE idea generally entertained concerning the music of the "Low Countries" in England, by the educated as well as by the ignorant, is not in any way complimentary to the people among whom it is practised and with whom it originated. A Dutch Concert, for example, is understood to be a quaint sort of musical diversion, in which every man sings a verse of the song he likes best simultaneously with his neighbour, who is exercising the like independence of thought and action. It is therefore assumed that the people from whom the custom has been derived must be as indifferent to the charms of the vocal and harmonic art as those whom Shakespeare has certified as only "fit for treasons, stratagems, and spoils." It is never once doubted that the term can have no real foundation in fact. Other things that are Dutch unquestionably owe their origin to the people after whom they are named: why not the Dutch Concert? There may possibly be a confusion of ideas in the application, rendered permanent by the progress of time and undisturbed employment. It may not be out of place to remind the reader that at one time all the people who spoke the Teutonic dialects were classified in England as Dutch; the only difference between Germans and Flemings being expressed in the adjectives "high or low," as the case required. The German tongue was called "High" and the language of the Netherlands "Low Dutch." It is therefore possible that the cacophonous independence of vocal exertion, distinguished by the name of a "Dutch Concert," may have been derived from some cherished practice among the folk called "High." That there is evidence in the present day of a "sneaking kindness" towards the custom still existing in certain orchestral combinations in which the Teutonic mind delights, may be accepted as confirmation of the possibility of the origin elsewhere than among the folk now known as Dutch. It is, perhaps, a curious fact, relative to the subject, that in many parts of America all German-speaking people are still called Dutch. Gloves and toys made in the "fatherland" are also known as Dutch. The want of accuracy in description often leads many worthy people to accept a familiar phrase as a typical epitome of the character of everything otherwise belonging to the matter so distinguished. The examination and refutation of such ideas would involve an extensive attack on popular errors, more ponderous, if less learned, than the famous book of Sir Thomas Browne printed in 1646. Have there been no "vulgar errors" since that day that no one has cared to explode? Perhaps the literary bomb-shell that is to cause their destruction is "yet a preparing." Meantime, it may be said that the present paper may be modestly offered as a humble contribution to so great an end on the part of the knowledge concerning Netherlandish music.

In treating of this subject it may be as well to remind the reader that the area comprised in the term "Netherlandish" extends to the boundaries anciently understood, and includes what is now known as Belgium as well as Holland; northward from Groningen to the southernmost point, where the river Meuse forms the barrier between France and the country of the Belgæ. The historical associa-

tions of this vast tract of country are very great, from the time of Cæsar onward, and the important events which have taken place on its soil have influenced not only the country immediately concerned, but the whole civilised world. It is impossible not to admire the people who, in spite of internal struggles and contentions, have never lost sight of the value of independence and freedom. In the midst of all distractions, their contests for liberty of political and religious thought, they have never neglected the cultivation of the domestic virtues, and the encouragement of the arts which glorify them. The Dutch and Flemish painters have, from time immemorial, held supremacy in the artistic world, and their claims to distinction are duly recognised. It is only necessary to show that the like power in music was once possessed by them, and that from the earliest times they had musicians who have exercised greater sway over the progress of musical discoveries than is either claimed for or admitted beyond the circle of those who have given attention to the subject.

The fact that music has become universal has, in some degree, tended to obscure to many the narrow paths by which the present broad expanse has been reached.

The details of the history of the rise of musical art are, in many cases, so unsatisfactory and detached that the task of weaving a consecutive narrative of the early steps has been abandoned over and over again by those who have attempted to trace them.

How much, in England, has been lost by the senseless destruction of the ancient monuments preserved in the monasteries, at the time of the so-called Reformation, can only be guessed at. Unfortunately, these political and religious disturbances have taken place in other countries also, where records might have been looked for. As these disturbances assume, more or less, the same form in their career—namely, the wanton annihilation of the treasures of antiquity—it is only by comparing those that have escaped the general wreck that an approximate notion of successive approaches towards perfection can be guessed at. So disappointing, however, is the information which can be gathered from these fragments that many historians, whose well regulated minds are impatient at the gaps and breaches which cannot be joined sufficiently strong to serve their purposes, abandon the whole business in despair, and begin their narratives and references at a period where all things are tolerably clear and consecutive.

There are, for example, scarcely two historians who agree as to the meaning and power of the scanty monuments of Greek music, and musical terms, which have descended to the present age. The difficulty of consent being interfered with by the fact that one prefers to call that the top which the other calls the bottom.

A certain amount of comfort arises out of the assurance that the whole subject is a curiosity which has little bearing upon modern art.

The history of the labours and discoveries of the old Netherlandish musicians is of far greater value, and it may yet be hoped that the subject will receive the attention it deserves from those who possess the opportunity and means for prosecuting further researches.

Meantime, a short sketch of the work done by these "old fathers of harmony" may serve as a stopgap until more exhaustive accounts can be supplied.

At the outset, it must be stated, that a special incentive has been given to the enquiry by the performances of Netherlandish music at the Albert Hall recently, by Mr. Daniel de Lange and a choir of well-

trained singers from Amsterdam. It is true that even in Holland, where there exists a high reverence for the deeds of the forefathers, it is only of late years that the examination has been set on foot—first, by the admirable "*Collectio Operum Musicorum Batavorum Sæculi XVI.*," edited by Franciscus Commer," published by Trautwein, of Berlin; and further, by the formation of a body called "*De Maatschappij tot bevordering der Toonkunst en de vereeniging voor Noord-Nederlands Muziek-Geschiedenis*," a Society for the encouragement of music and the study and collection of Netherlandish musical history. Several works have been published at Amsterdam by the Society, and include collections of pieces by various composers—Obrecht, Jan Pieters Sweelinck, Cornelius Schuijt, and some old Dutch songs out of the "*Nederlandshen Gedenck Clancck*," of Adrianus Valerius (1626), and one or two other works which represent scarcely a tithe of what remains to be done. It is but just to say that the research exhibited in the editing is most commendable and valuable, more especially when the subject has been so neglected. The names of some of the most important musicians, whose works are here republished, are either mentioned with brief comment in the accepted dictionaries of musical biography or not mentioned at all. For example, the student will look in vain in the "*Biographie Universelle des Musiciens*," of Fétis, for any account of Cornelius Schuijt, one of the most notable of sixteenth century Netherlandish musicians. The fact of the omission of his name is the more remarkable as Fétis himself was a Netherlander, and the care with which his researches were made was often influenced by the highest love for his art, and reverence for its ancient professors and teachers.

He tells elsewhere of the great influence exercised upon the study of the art in early days by the inhabitants of the Flemish continent. The reputed inventor of counterpoint, Hucbald, was a Fleming, who died about the year 930. He is also named by some writers as the first who employed lines for music, which afterwards were formed into the stave. Whether his claims to these inventions will ever be definitely established it matters little now, either to him or to posterity. All that is known of his works prove him to be a man of clearness of intellect, and perspicuous in his mode of expression. There are several manuscripts of treatises assigned to him, but that called "*Musica Enchiridiadis*" is considered by Fétis to be the only one really from his hand. This work, preserved in a beautiful MS. of the twelfth century in the National Library at Paris, is in nineteen chapters, and forms a complete treatise on elementary music, and includes a system of notation, of which Hucbald was probably the inventor, though he does not state the fact. He gives a table of eight sounds in the old Saxon notation and in his own, which furnishes a certain means for deciphering other notations of the period. Further particulars concerning this interesting Fleming may be read in the monograph, under the title: "*Mémoire sur Hucbald et sur ses traités de musique, suivi de recherches sur la notation et sur les instruments de musique*." Paris, 1841, written by M. Ed. de Coussemaker, also a Netherlander by descent.

The life and works of Hucbald do not, however, represent the whole of the musical labours of the past, nor would it be just to say that no other countries produced men of genius, of light and leading, in the so-called dark ages. There were Regnion of Odo, Abbot of Cluni, Adelbold, Guido d'Arezzo (one of the most brilliant of the lamps of the past), John Cotton, John of Dunstable (Englishmen both), the three Francos (of Cologne, of Paris, and of Liège), Jerome of Moravia, Philippe de Vitry, John of

Chartreux, Tinctoris, Anselm of Parma, Hothbi, Robert de Handlo, Walter Odington (more Englishmen), and many others, whose treatises are triumphs of wonder and astonishment to posterity, if not of instruction. Apart from the well known discoveries and statements of Guido d'Arezzo, perhaps the greatest of all in the above list was Hucbald the Fleming.

Hucbald gives examples of the "harmony" of his period, which was a sweet succession of fourths and fifths, scarcely tolerable to modern ears; whereby it has been assumed that, in his desire to accommodate his harmonies to his Pythagorean theories, he did violence not only to his own sense, but to his knowledge. It is hard to believe that the power of musical appreciation was less discriminate in the far-away days in which Hucbald lived than now. It is true that men suffered much for religion's sake, and for this reason, it may be, that they tolerated the barbarous *organum* of fourths and fifths as representing harmony in the Church service, while they were allowed to use a secular *organum* of thirds and sixths in everyday life. However, posterity has just cause to be grateful to the old Netherlander for one if not for two things—namely, the introduction of freer principles of harmony, and the use of a stave for exhibiting the relative positions of sounds to be produced.

The secular *organum* gradually found its way into the Church service, notwithstanding the belief that all sensuous delights were due to the promptings of the devil. The introduction of descant suggested the necessity of regulating the length of the notes over which the descant was to be sang. So the timetable was formed.

Once more, the most prominent and skilful of the descanters were the dwellers in the north-east of France and in the Netherlands. From the provinces between the rivers Seine and Scheldt, the practice assumed the form of a mania, like the tulipomania and the Polkomania of far-removed years. Out of this descanting certain fixed and recognised laws were formed, and as the use of the hitherto almost avoided thirds and sixths became more general, the precepts of harmony arising out of their employment resolved themselves into tangible shapes which could be brought to the aid of original composition.

That there were many composers in the early centuries after Hucbald there is no reason to doubt. The treatises by the authors already named may possibly have been by men who were also composers. For reasons, however, which have been referred to, the chain of perfect information is broken, and all that can be assumed tends to encourage the belief that the steady pursuit of scientific knowledge in music was never abandoned, otherwise it would be impossible to account for the appearance on the scene of so great a genius as Willem Dufay, born at Chimay, in Hainaut, near the borders of France, in the year 1350. He shares with Giles Binchois and John of Dunstable the honour of having brought the exercise of descant within the boundaries of purer and more tractable harmony. There are pieces by Willem Dufay still extant. His masses are based upon common tunes, well known in his time. One called "L'homme armé" has been taken as a theme for counterpoint by other writers, so that in its use Dufay is not singular; others have the tunes "Se la face si pale" and "Tant me deduis." Each one is a valuable link in the chain of composition, as showing the efforts made to get away from the old restrictive practice and rules of descant to the greater liberty allowed in polyphonic treatment. The distribution of the parts above the plain song of the selected theme indicates no mean skill, and audiences of the present may listen to this music, produced five cen-

turies ago, with pleasure. Willem Dufay, who has been claimed, without reason, by certain French writers as belonging to their own nation, died in 1432. He was one of the earliest of the Netherlandish musicians who understood and practised the device of "imitation," as may be seen in his Chanson for three voices, called "Cent milles escus quant je voeldroie," a song further remarkable for the purity of the harmony it contains. Dufay was a singer in the Pontifical Chapel at Rome, and the vocal character of his works was evidently influenced by experience of the requirements and capabilities of singers. Hence his music has a humanity in it which is not always to be found in contemporary or previous productions. If Dufay was not actually the pupil, it is assumed that he was influenced by the music of Zeelandia (d. 1370), the first composer who disused the continuous succession of fourths and fifths in harmony. How far Dufay influenced his contemporaries Busnois, Caron, Faugues, Gezeghem, and others, may be gathered from the fact that the works of Ockeghem, their successor, show a distinct advance in thought, which could only have been brought about by the exercise of personal genius carefully prepared by the study of existing works.

Ockeghem, also called Okeghem and Okenheim, was born about the year 1415, at the Walloon town of Bavay, now belonging to Northern France, but which at the time of his birth formed part of the Netherlands. Fétis assumes the date of his birth to have been in the year 1430, in which case the time of his entry into the world is coincident with that of Jacques Obrecht, another great Netherlandish musician, whose labours demand special mention. The probability is that the date given by the "Maatschappij," whose terrible title need not be quoted again—namely, 1420—is correct. The skill of Ockeghem was great enough to induce his admirers in after times to declare that he had written a piece for thirty-six voices. In the Dodecachordon of Glareanus, 1547, the statement "Okenheim qui ingenio omneis excelluisse dicitur, quippe quem constat triginta sex vocibus garritum quemdam (missam) instituisse," is more remarkable for its canine felicity of expression than for its accuracy of statement. The condition of musical knowledge of the period did not admit of so complicated a piece of construction; and, moreover, none of those who, following Glareanus, or who were followed by him, confess to having seen the work they profess to admire. There can be no doubt that art had made considerable advances in the days of Ockeghem, but not sufficient to justify the statement made concerning his particular exercise of it.

There are sacred compositions by him, which are remarkable as showing the dawning desire of musicians to convey expression into their writings, a desire carried to greater fruition by Jacques Obrecht, who was partly contemporary with Ockeghem, but who exceeded him in all but the number of his years. Ockeghem died in 1512 at a patriarchal age, and saw not only the dawning of the genius of the great musicians, some of whom, like Louis Compère and Antonius Brumel, were his pupils, who were destined to extend the study and the resources of the art, but also the means by which its discoveries and productions might be made permanent and universal. The art of printing had been invented, and the value of the press had been eagerly welcomed on all sides. One of the very first works printed by Ottavio Petrucci Fossimbromae, at Venice, were the "Misse obrecht" (*sic*) in separate parts; at the end of the bass part may be read:—"Impssm Venetiis per Octuianum Petrutium, Forsem prie. Sem 1503 die 24 Martii."

With the exception, perhaps, of a collection of songs issued two or three years before, this collection

of Obrecht's masses may be considered as among the earliest examples of music printed from types. There are five masses in the collection, all based upon secular tunes—namely, *Je ne demande*, *Grecorum*, *Fortuna desperata*, *Malheur me baco* (which, by the way, may be compared with his pupil Josquin des Prés's melody "*Douleur me bat*") and *Salva diva parens*. This information is given only on the "*Superius*" part, and the colophon on the "*Bassus*" is as already indicated. There is some very fine music in these masses, especially in that called "*Fortuna desperata*," which is set for three and four voices; but Obrecht's name is remembered less by the knowledge of his compositions than for the fact that he was the music-master of Erasmus when he was a chorister at Utrecht, and still more does he deserve the consideration of posterity from the circumstance of his having been the instructor of Josquin des Prés and of Pierre de la Rue, and through them, of inaugurating the advance of musical art in the direction which has continued without interruption to the present day.

Josquin des Prés, born in 1450, was one of the greatest musical geniuses of his own or of any age, as his works bear testimony. He was as industrious as he was clever. He wrote a number of masses, nineteen of which have been printed. The press has also preserved about 150 of his motetts, more than sixty of his secular compositions, including the beautiful dirge "*Nymphes des bois, déesses des fontaines*," which he wrote on the death of his master, Ockeghem, in 1507, besides other pieces. The quaint humour which was prevalent at the period, and which is so often referred to by the biographers of Erasmus, was also possessed by Josquin. It forms the salt of many anecdotes told concerning him, and is reflected in certain of his secular compositions, such as "*Petite Camusette*"; and the depth of his musical feeling is forcibly shown in his hymn in the dirge alluded to above, as well as in such pieces as "*Douleur me bat*."

The wit he displayed in writing a part in a trio for the king, Louis XII., whose feeble voice was only capable of sustaining a single note, has been alluded to over and over again. His tact in reminding the king of broken promises, by writing a motett to the words from the 119th Psalm, "*Memor esto verbi tui*," ought to have been rewarded by the fulfilment of the promise. But it was not to be. It was left for his successor to redeem the kingly word, which was accomplished when Josquin was made Canon of St. Quentin. In gratitude, the musician made another motett from the same Psalm, beginning "*Bonitatem fecisti*."

The fertility of his invention, and the romantic expression, which was the characteristic of religious worship of the middle ages, breathes in every page of Josquin's music. Martin Luther worshipped his works, and it is not difficult to realise that the study of them justifies Bains, in his life of Palestrina, when he speaks of him as "the idol of Europe." His influence on his contemporaries was enormous. Even in the works of those who, like Jacques Arcadelt, are denied as having been his pupils, may be traced a loving following of his ideas. He may not have been so fortunate as his master, Ockeghem, in the intellectual excellence of those he was called upon to teach; but it is certain that what was lacking in mental capacity was made up by the affection he inspired.

Whether it was for the love he awakened all around that posterity owes the preservation of his works, or for their own inherent merit, it matters not now to inquire. Certain it is, that his fellow pupil, Pierre de la Rue (born 1450), was less fortunate, either in

the number of his pupils or in the enthusiasm he inspired. It is known that he was an indefatigable worker, but there are very few of the results of his labours known. Only a scanty number compared with what he is asserted to have produced have descended to the present generation. There are, fortunately, sufficient to prove the value and power of his musical thoughts, and to show him as a worthy pupil of a worthy master.

He also has been claimed as French, as he was born in Picardie. This province was one of the possessions of the Duke of Burgundy, and was anciently comprised within the territory known as the Low Countries, or the Netherlands; therefore he is entitled to mention in the present list, alike from the place of his birth as from the locality of his education. One of his Masses upon "*L'homme armé*" was printed by Petrucci in 1501, and several of his Madrigals have been preserved in various libraries.

There is no question but that from these two musicians the extension of the study of the art emanated, and the foundation of the modern style of writing took its rise.

Henry Isaac (1460-1518) is asserted to be the father of German musical art, and he was a pupil of Josquin des Prés.

Clement Jannequin (1480-1559) also a scholar of the same master, and who caught some of the humour which distinguishes certain of his works, as is exemplified in his "*Chant des Oyseaux*," "*La Chasse de lièvre*," and his musical combination of the street cries of Paris "*Voulez ouyr les cris de Paris*," for four voices, helped to give an impetus to the serious study of music in France. Some of his vocal music aims at dramatic expression. There is a piece by him for five voices, "*Escoutez tous gentils gallois*," which professes to describe a battle, and is therefore designated "*La Bataille*." He was the first who attempted to write "picturesque music" by introducing imitations of the songs of birds and the chatter of women, as in his "*Chant du Rossignol*" and "*Le Caquet des Femmes*." These choruses, or Chansons as they were called, gave rise to a number of imitations, especially in Italy.

The famous Giovanni Croce followed his illustrious predecessor in his imitations of the nightingale and the cuckoo, and English Madrigal students need scarcely be reminded of the "Nightingale" of Thomas Weelkes to support the assertion that other musicians besides Italians imitated the eccentric practices of Clement Jannequin in his clever "*Inventions musicales*."

Jacques Arcadelt (1490-1575) is said to have been another pupil of Josquin's. If so, the music of Italy dates from his sojourn in that country. The famous Loyset Compère (1460-1518), together with Thomas Crequillon (born 1515); Josquin Baston (1510-1570); Jean le Cocq, famed for his canons; Nicolas Goubert; Jean Lupi; Jean Guyot, *alias* Castileti; Antony Barbi; Pierre Manchecourt, who carried Flemish music into Spain; Noël Faigeanant; Cipriano di Rore; the voluminous Filippo di Monte (1521-1603), who published thirty-one books of madrigals, six of motetts, and two of masses; Adrian Willaert, the pupil of Jean Mouton, a Frenchman, who is, however, claimed as a Fleming; Jacques de Wert, or Vert; Cornelius Verdonck; Jean Richafort, and Huberto Waelrent, were the minor priests in the temple of music in the Netherlands in the sixteenth century, who helped to spread the doctrines of their harmonious faith through all lands. Many of their works were known and studied equally with those of the Italian and French composers in England, and gave rise to that glorious band of composers who made their chiefest offerings at the feet of the Virgin



Queen, whom they poetically designated the "Fair Oriana."

The position of leader of musical art in the Netherlands, after the death of Josquin des Prés in 1521, seems to have been shared by Thomas Crecquillon (c. 1515-1560); Jacob Clement, or Clemens non Papa (1500-1556), as he was fantastically called by his contemporaries, humorously to distinguish him from the Pope Clement VII. (Guilio de Medici), who reigned between the years 1523 and 1534; and Nicholas Goubert (1495-1570). But a greater genius than any of these three appeared in the person of Orlandus Lassus, whose name, de-Latinised, was Roland de Lattre.

He was born in 1520, at Mons, in Hennegau; and it is stated that as a boy he was witness of the degradation of his father, who was convicted of coining, and condemned to walk three times round the public scaffold wearing a collar of the spurious coins round his neck. The boy changed his name from De Lattre to Lassus and left for Italy. He returned to be present at the death-bed of his parents, and settled for a while in Antwerp.

The wealth of the Netherlands helped to give encouragement to art, science, and learning in all its branches. Thus it is that the history of the early part of the sixteenth century shows a list of distinguished names in every degree of learning and attainments.

The time would fail to tell of the work of all the illustrious masters of the musical art of the period. They not only loved their art but they sought by all possible means to spread that love among others. One section of this musical missionary band entered upon their labours in Venice and Upper Italy, among whom were Adrian Willaert, Cyprian di Rore, or Van Roor, Van Boes, Berchem, and others. Another, headed by Arcadelt, Verdelot, and Goudimel, found their sphere of action in Rome and Central Italy; a third party, united to this latter body, consisting of Jacob Vaet, Phillip di Monte, Christian Hollaander, and Orlandus Lassus, influenced the German people on the East of their own country, and even extended their mission as far as Bohemia. The spirit with which they all approached their work may be gathered from the saying of the greatest of the group, Orlandus Lassus. His industry was enormous, yet it is scarcely possible to believe that he left more than 2,400 works, in addition to his other labours, until his motto, "As long as the Almighty keeps me in health I do not dare to be idle," is known and understood. He was organist at Munich at the time of his death, in 1594, and a statue to his memory has been erected in that city, where the last of his descendants, an old man of eighty-two, bearing his own honoured name, died so recently as 1864.

The last of the great Netherlandish musicians were Jan Pieters Sweelinck, and Cornelius Schuijt. The first named, born in Amsterdam, or as some say in Deventer in the year 1564, was regarded with the greatest affection by all his pupils, and he had many as well in Holland as in North Germany. Sweelinck's fame as an organist is greater than his reputation as a composer. Until quite recently his works have been almost unknown. Thanks to the "Maatschappij," &c., aforesaid, his music has been brought from the undeserved obscurity into which it had fallen. Contemporary with him were many Netherlandish musicians, the chief of whom, Cornelius Schuijt, born in 1557, seems to have inherited with Sweelinck a double portion of the genius of the old masters. One cause for the neglect of the music of the majority of the great men whose names have been given may be found in the observance of the decree of the Papal Council, which forbade the use of figurate music in

the service of the Church. The mighty genius of Palestrina, who produced the Missa Papæ Marcelli, has obscured, if it has not absorbed, most of all that had been done in the same direction by his predecessors and contemporaries. If there was any injustice done to art by the preference of one musician, it is not too late to remedy it. Palestrina adhered with reverent scrupulousness to the pattern accepted by the Sacred College without in any way sacrificing his own individuality. On the contrary, his individuality gave a stamp of worth to labours which might have degenerated into a mere perfunctory observance of a prescribed form. Had it been otherwise the influence of his productions would not have been lasting, and art might have suffered.

The life of art may be hampered, but its spirit cannot be restrained for long. Hence, the human expression which exists in the music of most of the early writers, though long suppressed, could not be deprived of its vitality. It gradually asserted itself, and became a recognised power in the development of the art.

An acquaintance with the works of the old Netherlandish musicians proves that there was a steady advance in the attempt to express spiritual, as well as sentimental, life. The decree which elevated Palestrina at the expense of all other musicians may have been a gain on one side, but it was a distinct loss on the other.

Those who believe that musical art did not find proper expression until the Papal Church sanctioned the form in which it should take, may change their opinions when they become acquainted with the achievements of the old Netherlandish musicians.

## THE HISTORIC LOAN COLLECTION.

(Concluded from page 455.)

In our last month's article on this Exhibition we stated positively that the decision of the authorities not to issue a catalogue had been reconsidered, and that the work was then in hand. Those who read the angry letters which shortly afterwards appeared in some of the daily papers on this subject may have been led to suppose that our assertion was incorrect, but the question has now been set at rest by the actual appearance of the catalogue. This is so far satisfactory, but the book bears traces of being got up in a prodigious hurry, and it is nothing more than a reproduction of the labels on the various objects, a large proportion of which are still "temporary," and without any descriptive details. Indeed, its incompleteness is acknowledged, and a second edition is promised, the issue of the first being necessary "owing to the pressing demand." In other words, the Council having sinned at leisure have had to repent in haste in consequence of the severe moral castigation they were receiving in all quarters for their neglect of an obvious duty. The whole business affords an instance of the power for good the musical and general press can wield in art matters when plain speaking is absolutely necessary. We are happy to learn that a permanent, and far more valuable, record of the collection than the present meagre pamphlet is in preparation, in the form of a *catalogue raisonné*, under the editorship of Mr. A. J. Hipkins. His task will be an arduous one, but it could not be in more capable hands, and he will have the satisfaction of knowing that he is rendering a notable service to all who are interested in the history and development of musical art. It only remains for us to complete the rapid survey of the Exhibition which we commenced in our August number, so as to afford intending visitors some indication of the scope and

comprehensiveness of a display "by far the most complete ever brought together in any country," to quote Mr. Hipkins's words in his preface to the catalogue.

We have already dealt with the claviers and stringed instruments, but before passing to the other divisions it may be as well to call attention to a few of the items which may best be described as curiosities. Perhaps the most noteworthy of these, in more senses than one, is the so-called "Queen Elizabeth's Lute," which is honoured with a case to itself. According to the description given, this instrument was "left by Queen Elizabeth in 1584, at Helmingham Hall, Suffolk, as an heirloom to commemorate her Majesty having stood sponsor to an infant, who was after Sir Lyonel Tollemache. The lute has never left Helmingham until it was lent for exhibition here." A very pretty story, but, unfortunately, unsupported by evidence. However, the matter is not of the slightest musical importance, and the lute (or rather orpheoron) is interesting in itself as being, undoubtedly, the work of John Rose, the inventor of the instrument, according to the "Syntagma Musicum," of Praetorius. The label within reads "Johannes Rosa, Londini, fecit. In Bridewell, the 27th of July, 1580." In another case are two very ancient harps, one known as the Lamont harp, dating from the early part of the 15th century, and the other called Queen Mary's harp, because it was given by that Queen to Beatrix Gardyne, of Banchory. In the collection of the Brussels Conservatoire is a complete set of Cromornes or Krumphorns, believed to be unique. This obsolete crooked horn of wood has left a trace of its existence in the organ stop, for a long period barbarously termed a *cremona* in England, though now, we believe, generally called by a more suitable appellation. Other curiosities are four pastoral horns in wood, of a remote date; a Dresden china clock of the time of Louis XVI., with a number of figures representing a monkey band, about as hideously inartistic a production as a lover of the grotesque could wish for; Charles Edward Stuart's bagpipe, and other family and historical relics not necessary to mention in this place.

The collection of early manuscripts is not particularly rich or numerous, but there are some very interesting examples. The celebrated Monastery of St. Gall has lent some of its treasures, the most remarkable of which is an "Antiphoner and Gradual," asserted to be of the 9th century, with two ivory plaques of the 4th century on one of the covers. This manuscript is traditionally said to have been copied by Romanus from St. Gregory the Great, between 772 and 795, and to have been brought by him to St. Gall. Other contributors to this part of the Exhibition are the Universities of Oxford and Cambridge, several of the Cathedral chapters, and the Bodleian library. In chronological order we next come to the early printed books. These include one of the greatest treasures in the world, the famous "Mentz" or "Mainz Psalter," belonging to Earl Spencer. It was printed in 1457, by John Fust and Peter Schöffer, and is the first book with a date and printer's name. We might fill much space by enumerating the many beautiful examples of the printer's art in the 15th, 16th, and 17th centuries, but must be content with naming one other volume, which contains what is believed to be the first example of printed musical notation. The feelings of joy, hope, pity, fear, and grief are represented by a descending scale of notes, probably intended to be connected by a stave of five lines ruled in red ink by hand. The title of the book is "Collectorium super Magnificat. Strasburg, 1473." Autograph hunters will find very much here to interest them. The handwriting of almost every

well-known composer may be studied by means of letters and musical scores. Among the most noteworthy items may be named Beethoven's so-called will, and his letter of March 18, 1827 (only eight days before his death), thanking the Philharmonic Society for their gift of £100; and several of the autograph scores of Handel's Oratorios from Buckingham Palace. Among the relics are a lace ruffle worn by Handel, a mask of Beethoven taken four years before his death, his silver watch, and a lock of his hair.

It cannot be said that the pictures and prints relating to music are imposing in point of numbers, and of those which hang on the walls the vast majority come from two or three sources. Taking Great Britain alone, there must be an enormous quantity of paintings in the hands of private owners, which may be said in one way or another to come within the scope of the present Exhibition. But it is likely that the invitations to send works of art to the Albert Hall were limited, for if they had been issued broadcast the result would probably have been an embarrassingly large collection. Whether imaginative subjects can be said to be in place in a display intended to illustrate the history of music is doubtful; but they have not been altogether excluded, though they are not present in sufficient numbers to leaven the collection as a whole. The most remarkable example is Salvator Rosa's "Singing Skull," the masterly treatment in which compensates for the repulsiveness of the subject. In the same category may be placed Mulready's familiar "Tired out," a pair of juvenile itinerant musicians lying on the steps of a theatre; also Sir Peter Lely's beautifully drawn "Head of a harper," Velasquez's "Bagpiper," and Code's clever "Masked Ball." These last three are lent by Lord Spencer, who is one of the most liberal contributors to the Exhibition. The antiquarian musician, who is naturally interested in pictures illustrating ancient instruments, will not find much here to satisfy him. A "Portrait of an artist playing upon a harpsichord," by Sofonisba Anguisciola, is noteworthy for its abstract merits as a painting, as is Long's "Choir of a Spanish Cathedral." In a strictly musical sense, the interest of the show centres in the portraits, which are numerous, a large proportion of them being the property of the Royal Society of Musicians and the University of Oxford. The former have sent fine pictures of Haydn and Purcell and two of Handel. From the latter come a striking head of Orlando di Lasso, and others of Gibbons and Corelli, besides several which, however true to their originals, have no particular art merit. This last remark, however, does not apply to Sir Peter Lely's "Blow," shown by Sir F. G. Ouseley; Romney's "Crotch as a Boy," lent by Mr. John Gill; or Millais's "Sterndale Bennett," the property of Mr. T. Case. Here also may be seen the splendid statue of Handel by Roubilliac, formerly in the Vauxhall Gardens, and now belonging to Mr. Henry Littleton, who also sends Denner's portrait of the great master which was formerly in the collection of the old Sacred Harmonic Society. Sir James Thornhill's portrait of the composer, from the Fitzwilliam Museum; one of Weber, by John Cawse; and a picture representing George III. playing the flute, Giardini the violin, and Lord Aylesford the violoncello, deserve mention. If we mistake not, the last named has experienced the tender mercies of the restorer. But the gem of the collection is unquestionably a half-length portrait of Mozart, painted at Rome in 1770 by Pompeo Battoni. Concerning this, Otto Jahn remarks, "The celebrated artist, Pompeo Battoni, of Rome, painted a life-size head of Mozart, which came into the possession of Mr. Haydon, of London; it is now the

property of J. Ella, who has placed it in the South Kensington Museum, and rendered it familiar in an engraving by H. Adlard. The head is turned almost full face towards the spectator, the right hand holding a roll of music-paper. The animated countenance has an evident resemblance to the Verona portrait, but with more of a view to effect, being, in fact, what is called idealised." This is evidently the portrait, though the label states that it is now the property of Mr. G. B. Davey.

A glance at the old concert and opera programmes suggests two considerations—namely, that our fathers had no manner of respect for the intentions of composers, while their musical appetites must have been gigantic and omnivorous. Fancy such a performance as this, for example, at Her Majesty's Theatre: "The celebrated opera 'Marriage of Figaro' (the overture and music selected chiefly from Mozart's operas, the new music by Mr. Bishop); *Susanna*, by Madame Malibran Garcia, who will introduce 'The light guitar' and 'Should he upbraid.' In Act III., dances from 'Masaniello'; at the end of the opera, 'Bel Raggio,' from 'Semiramide.'" This occurred at the King's Theatre, on October 2, 1829. For incongruity and astounding length, an entertainment given on the occasion of Madame Schröder Devrient's benefit, on July 3, 1833, may perhaps take the prize. It commenced with "Fidelio," in the course of which Madame Pasta sang an Italian air. Then came the third act of Rossini's "Otello," and, as a wind up, the grand ballet "La Sylphide." There was another on July 15, 1836, at Drury Lane, consisting of "Fidelio," a scene from "Il Barbiere," and the drama of "The Brigand." The oratorio performances were equally exhausting, for between the parts it was customary to introduce concertos. On April 13, 1791, we are told that there was an entertainment at Drury Lane, consisting of the overture to "Esther," the whole of "Israel in Egypt," with no doubt the interpolated airs, and a miscellaneous selection including a dozen items. Among other interesting bills may be seen that of the entertainment given by Sir George Smart on the occasion of Weber's *début* in London, that of the first performance of his "Oberon," and that of his Concert at the Argyll Rooms, the non-success of which depressed his spirits, and, perhaps, hastened his death.

To make our summary complete, it is necessary to note the curious collection of Oriental instruments on the left of the staircase from the conservatory, and the collection lent by the King of Siam in the court at the back of the music room. During the few weeks that yet remain, musicians and amateurs who have not yet visited this truly magnificent Exhibition will, doubtless, repair the omission. In too brief a space the various treasures will be once more scattered over the face of the earth.

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

NO. XVII.—SEBASTIAN BACH (continued from page 465).

NONE of the circumstances amid which Bach found himself on taking up his Leipzig appointment can fail to be of interest, and we will deal with them here at some length.

The master was expected to live in the house set apart for the Cantor of the Thomas School, and he fulfilled this condition, with a brief interval, to the day of his death. Although forming part of the school buildings, the house in question was only two storeys high, and so small that, as time went on and Bach's family increased, additions were necessarily made to it. The work of enlargement was begun in 1731, Bach residing, during its progress, in another

house rented for him by the Council. Early in 1732, he returned to the official dwelling, which, we believe, still stands, though, on account of the removal of the school into the suburbs, no longer used for its ancient purpose.

Bach lived rent-free, and enjoyed a fluctuating income, averaging 700 thalers per annum. This amount was made up in a variety of ways. From the Town Council the Cantor received 87 thalers, 12 groschen, with 13 thalers, 3 groschen for fuel and light; certain bequests and foundations brought in a number of small sums, and from the church revenues came sixteen bushels of corn, two cords of firewood, and two measures of wine three times a year. The balance was made up of fees, payable for work done in the school, and for services rendered at weddings, funerals, and so on. We need scarcely point out that Bach could not have existed in luxury on such a sum as 700 thalers, even with a house thrown in. But his income sufficed for modest wants, and the man whose income supplies his needs is rich. "The income of the Cantor," says Spitta, "allowed a man such as Bach, even with his numerous family, to live comfortably in the fashion of a simple artisan. We have evidence of this in his well-managed finances, and the well furnished and fitted house he left behind him at his death."

Let us now glance at the duties which our Cantor was required to discharge, and, first, as to the school. Bach gave seven music lessons each week—at nine and twelve on Mondays, Tuesdays, and Wednesdays, and at twelve on Fridays, his pupils in every case being the four upper classes. On Thursdays, at seven a.m., he took the boys to church, being free for the rest of the day; on Saturday, also at seven a.m., he taught the Latin catechism to the third and fourth classes, and on each day of the week he gave one Latin lesson to the third class. Besides this, Bach, as one of four superior masters, had charge of the foundation boys every fourth week, being expected during that time "to live entirely with them, and to comply with the regulations of the school-house, which required them to rise at five in the morning (at six in winter), to dine at ten, sup at five in the afternoon, and go to bed at eight." Such were Bach's duties in connection with the school; let us now see what the church demanded of him. To understand this it is necessary to remember that the Thomas School was founded mainly as a nursery of church music. When Bach joined it the boys were divided into four choirs, which did duty at as many churches, including those of St. Thomas and St. Nicholas—the two most important in the town. The musical services in these places were directly under the Cantor, who took his first choir from one to the other; the second choir alternating, under the direction of its prefect. Rehearsals of the Sunday music took place regularly on Saturday afternoon, and lasted two hours. It was the business of the Cantor, moreover, to prepare and direct the music at weddings and funerals, and to choose and make ready that sung on the occasion of certain processions, or choir perambulations about the city. These took place four times a year. There remains only to state that the Cantor had the supreme oversight of the music in the other two churches served by his boys; though, actually, the duties he discharged in this connection were little more than nominal. It is natural to suppose that the responsibilities arising out of so many engagements proved onerous, but Bach soon found means to lighten the load. He got rid of the Latin lessons altogether; mostly left the second daily music lesson to a prefect, and took such full advantage of every opportunity for putting off his harness that, as we shall see, his superiors once brought him sharply to

book. But while Bach was ready enough to shirk the drudgery of teaching a pack of half-wild boys (all accounts agree that his pupils deserved to be so called), he stood firmly by duties which were more to his mind. A case in point is worth citing.

One of the two churches served by the Thomas boys was St. John's—the church of the University—where, formerly, only a few services took place in the year, the music at these, owing to their dignity as University services, being conducted by the Cantor in person. At a later period, weekly services were instituted, and a special director appointed, the holder of the post in Bach's time being Görner, Organist of St. Nicholas, who received the fees and emoluments. Although requiring the Cantor to take the musical direction of the old or University services, the authorities not only retained Görner as director of the new or weekly services, but gave him the stipend properly belonging to Bach's share of the work. Bach suffered the injustice for two years, and then appealed unto Cæsar, otherwise Frederic Augustus, Elector of Saxony and King of Poland. His letter to that potentate exists in the archives at Dresden, and has been translated as follows:—

"Most Serene, Most Potent King and Elector, Most Gracious Sovereign—

"May your Royal Majesty and Most Serene Highness graciously permit me to represent with the humblest submission, with regard to the Directorship of the Music for the Old and New Services of the Church in the Worshipful University of Leipzig, that, together with the salary and usual fees, they had always been associated and joined with the place of Cantor at St. Thomas's, even during the life-time of my predecessor; that, after his death, and while the post was vacant, they were given to the Organist of St. Nicholas, Görner; and that, on my assuming my office, the direction of the so-called Old Service was restored to me again, but the payment was withheld and assigned, with the direction of the New Service, to the above-mentioned Organist of St. Nicholas; and, although I have sued duly to the Worshipful University, and made application that the former regulation be restored, I have, nevertheless, not been able to retain anything more than that I should have half the salary, which formerly amounted to twelve guilder.

"Nevertheless and notwithstanding, most gracious King and Elector, the Worshipful University expressly required and assumed that I should appoint and direct the music for the Old Service, and I have hitherto fulfilled this function; and the salary which has been given to the Director of the New Service did not formerly belong to it, but properly to the Old Service; and, at the same time, the New were connected with the Old; and, if I were not to dispute the right of directing the New Service with the Organist of St. Nicholas, still the retention of the salary which formerly, and at all times—nay, even before the New *cultus* was instituted—belonged to the Cantor, is extremely painful and prejudicial to me: and church patrons are not wont to dispose otherwise of what is assigned and fixed as the regular payment of a church servant, either withholding it altogether or reducing it, while I have already, for more than two years, been forced to fulfil my duties concerning the above-mentioned Old Service for nothing. Now, if my humble suit and petition may find favour with your Royal Majesty and Most Serene Highness, you will graciously communicate it to the Worshipful University, to the end that they may restore the former state of things, and assign to me, with the direction of the Old Service, that also of the New, and more particularly the full salary of the Old Service, and the enjoyment of the fees accruing from both.

And for such Royal and gracious favour, I shall ever remain your Royal Majesty's and Serene Highness's most humble and obedient,—JOHANN SEBASTIAN BACH.—Leipzig, September 14, 1745."

This worthy epistle might have tempted the official who first read it to refer the matter to a Circumlocution Office, but there does not appear to have been an institution of the kind in Saxony. Bach's complaint was so promptly taken up, indeed, that on September 17 the Ministry sent a letter to the University demanding restitution or explanation. The Leipzig people preferred to explain, and sent on to Dresden a statement of their case, informing Bach that they had done so, but not supplying him with a copy. Upon this our master, resolute as ever, addressed a second letter to the King, in which he said:—

"After that your Royal Majesty had most graciously been pleased to issue your orders in the matter of the request preferred by me, on the one part, and by the University of this town on the other part, the said University submitted the required very humble report, and duly notified me of its departure; and I, on the other hand, for my further need, deem it necessary to observe that if my most humble petition may find favour with your Royal Majesty and Most Serene Highness you will communicate to me a copy of the said report, and be graciously pleased to wait and defer your sovereign determination till I again have made the necessary representations; and I will not fail to hasten with them as much as possible, and for the whole of my life remain, with the deepest submission," &c., &c.

Again Bach was favourably heard. The Ministry sent him a copy of the University's case, which he proceeded immediately to answer in a statement so long that it cannot be reproduced here. Enough that the Cantor met his opponents point by point, winding up with a stern demand for justice even to the last fraction of unpaid arrears. "Be graciously pleased," he wrote, "immediately to command the University that they not only acquiesce in the previous order of things, and henceforth confer upon me the full payment, consisting of 12 florins, for the Old Service, together with the fees for the *Promotiones Doctorales* and other solemn occasions formerly attached to it, but also that they shall hand over to me the arrears of *honorarium*, amounting to 18 thalers, 5 gr., and the regular salary already owing, amounting to 33 fl., and, moreover, allow me all expenses incurred by me in this business."

On January 21, 1726, the Royal Ministry issued a document which Spitta describes as "not very definite in tone," though apparently conceding Bach's prayer. No doubt some underhand measures were taken, to which may be attributed the non-delivery of this paper till May 23, and, perhaps, the vague conclusion of the whole matter. That the Cantor received his money can only be conjectured, but it is almost certain that Görner remained at the head of the New Service and shared with Bach the duty of composing pieces for solemn University occasions. The exact issue matters little now, and only the proceedings to it have value as showing Bach's sturdy sense of what was due to himself and his office. We may add here that the master's position in Leipzig was strengthened three years later when he succeeded to the directorship of a society called the Musical Union, which gave weekly performances throughout the year, and also assisted Bach at the grand services of his own churches.

In 1727, the Cantor had a passage of arms with one of the clergy of St. Nicholas, again in defence of rights and privileges; the vexed question being of a kind often arising between organists and their eccle-



siastical superiors. Part of Bach's duty, it appears, was to select the hymns for service use, and, in the discharge of it, he did not always confine himself to the authorised collection. This came to the ears of the Town Council, who warned the consistory that it must not be done, and caused that body to transfer the hymn-choosing to Gandlitz the sub-dean. Bach submitted for a year, and then broke out into open rebellion, ignoring the sub-dean altogether, and making the choir sing what hymns he pleased. Gandlitz, horrified at such presumption, invoked the consistory, by whom Bach was commanded to submit. But in this they reckoned without their host. The refractory Cantor had no idea of submitting, at any rate till he had again appealed unto Cesar, otherwise the Town Council. Here is the letter—worthily as usual—in which he stated his case to that august body:—

"*Magnifici*, most nobly-born, most Noble, Powerful, High, and Learned and most Wise, most Honourable Lords and Patrons:

"Will your *Magnifici*, well-born and noble Lordships condescend to remember how I was admonished by your *Magnifici*, well-born and noble Lordships, on the occasion of my being called to the Cantorate of the School of St. Thomas in this place, of which I was always to perform the traditional usages in the public divine service, duly in all respects, and not to introduce any innovations; and how, under the same contract, you were pleased to assure me of your high protection. Among these usages and customs was the right of ordering the hymns before and after the sermons, which right was left entirely to me and my predecessors in the Cantorate, provided that the hymns chosen be in conformity with the Gospels and the use of the Dresden hymn-book regulated by these, and as may seem suitable according to time and circumstances; and, certainly, as the worthy *Ministerium* can well attest, no contradiction to this has ever arisen. But, to the contrary of this, the *Sub-Diaconus* of St. Nicholas Church, Herr Magister Gottlieb Gandlitz, has attempted to introduce an innovation, and, instead of the hymns hitherto ordered in accordance with Church customs, has ordered other hymns, and when I scrupled to yield to this because of serious consequences which might result, he brought an accusation against me before the worshipful *Consistorium*, and obtained an injunction against me, by the contents of which I, for the future, am to let those hymns be sung which shall be commanded by the preachers. But it seemed to me not proper, without the knowledge of your *Magnifici*, well-born and noble Lordships, the patrons of the churches in this place, to carry this into effect, and all the less so because hitherto the arrangement of the hymns by the Cantor had for so long a time remained undisturbed, the aforementioned Herr Magister Gandlitz having himself allowed, in the document presented to the most worshipful *Consistorium*, of which a copy is subjoined, that, when once or twice he had been allowed to do it, my consent as Cantor had been required. In addition to which, when the hymns which had to be sung as part of the church music were of inordinate length, the service would be prolonged, and thus all kinds of irregularities would have to be provided for, putting aside the fact that not one of the officiating clergy, with the exception of Herr Magister Gandlitz as *Sub-Diaconus*, seeks to introduce this innovation. Thus, I esteem it necessary most submissively to bring before your *Magnifici*, well-born and noble Lordships the humble prayer that you will most graciously protect me in the use and ordering of these hymns, as has hitherto been usual. And, with life-long devotion, I remain, your *Magnifici*,

well-born and noble Lordships' most obedient,—  
JOHANN SEBASTIAN BACH.—Leipzig, September 20, 1728."

Concerning the issue of this quarrel as little is known as of the end of the University squabble. But again we see Bach firmly standing upon his rights, even where little save dignity was involved, and taking his cause before the highest authority, with a boldness which was really heroism, none the less because liable to misconception as impudence. It is probable that he took nothing by his appeal to the well-born and noble Lordships of the Leipzig Town Council, for, in truth, those magnates by no means approved his ways, being to some extent, moreover, right in disapproving. There is strong evidence to the effect that Bach was not a good schoolmaster. A genius such as he found no pleasure in teaching rudiments to ill-disciplined boys. He more and more neglected the school lessons; he practically ignored the admonitions of the Council, and generally so provoked the "well-born" ones that they spoke of him as an "incorrigible." The natural result was that their "noble lordships" began to retaliate, and made Bach's pocket the object of attack; sequestrating the Cantor's income as far as they had power to do so, which, happily, was not to a great extent. Bach may have cared little for the lost cash, but the Council struck him also on a point decidedly tender. At Easter, 1729, nine new boys were to be elected on the school foundation, and it was important for the Cantor's purpose that they should possess musical qualifications. Accordingly, the master examined the candidates, and drew up a report from which it appeared that ten offered themselves as musicians, and eleven did not. What did the Council in this case but proceed to thwart their official by nominating four of the non-musical boys as against five chosen from Bach's list, thus weakening the choir in a serious manner; and doing so, Spitta points out, shortly after the first performance, in St. Thomas's Church, of the *Passion* according to St. Matthew.

This rebuff, and much kindred treatment, so worked upon our Cantor's mind that he resolved to quit Leipzig as soon as an opportunity offered. None presented itself, and Bach then took the unusual course of writing to his old friend, Erdmann, asking if a place could not be found for him in Dantzig. The letter has been preserved, and is so interesting that, despite its length, we must quote it entire:—

"Excellent and Respected Sir,—Your Excellency will forgive an old and faithful servant for taking the liberty of troubling you with this letter. Nearly four years have now elapsed since your Excellency did me the pleasure of kindly answering my last sent to you; though, as I remember, you were graciously pleased to desire that I should give you some news of my vicissitudes in life, and I hereby proceed to obey you. From my youth up my history has been well known to you, until the change which led me to Cöthen, as Capellmeister. There lived there a gracious Prince, who both loved and understood music, and I thought there to spend my life and end my days. As it turned out, however, his Serene Highness married a Princess of Berenberg, and then it appeared as though the musical disposition of the said Prince had grown somewhat lukewarm, while, at the same time, the new Princess served as an amusement to him, and it pleased God that I should be called to be *Director Musices* and Cantor to the Thomasschule in this place. At first it did not altogether please me to become a Cantor from having been a Capellmeister, and for this reason deferred my decision for a quarter of a year; however, the position was described to me in such favourable terms that finally (and espe-

cially as my sons seemed inclined to study here) I ventured upon it, in the name of the Most High; I came to Leipzig, passed my examination, and then made the move. And here, by God's pleasure, I remain to this day. But now, since I find (i.) that this appointment is by no means so advantageous as it was described to me; (ii.) that many incidental fees are now stopped; (iii.) that the town is very dear to live in; (iv.) and that the authorities are very strange folks, with small love for music, so that I live under almost constant vexation, jealousy, and persecution, I feel compelled, with God's assistance, to seek my fortune elsewhere. If your Excellency should know of, or be able to find, a suitable appointment in your town for your old and faithful servant, I humbly crave you to give me the benefit of your recommendation. Nothing shall be wanting on my part to give satisfaction and justify your favourable recommendation and intercession, and to use my best diligence. My present position secures me about 700 thalers, and when there are rather more deaths than usual the fees increase in proportion; but it is a healthy air, so it happens, on the contrary—as in the past year—that I lost above 100 thalers of the usual funeral fees. In Thuringia I can do more with 400 thalers than here with twice as many, by reason of the excessive cost of living. I must now make some small mention of my domestic circumstances. I am now married for the second time, and my wife died in Cöthen. Of my first marriage three sons and a daughter are living. My eldest is *Studius Juris*, the other two are one in the first, the other in the second class, and my eldest daughter is still unmarried. The children of my second marriage are still little, the eldest, a boy, being six years old. They are all born musicians, and I assure you that I can already form a concert, both vocal and instrumental, of my own family, particularly as my present wife sings a very clear soprano, and my eldest daughter joins in bravely. I should almost overstep the bounds of politeness by troubling your Excellency any further, so I hasten to conclude with most devoted respects, and remain your Excellency's life-long and most obedient and humble Servant,—JOH. SEBASTIAN BACH.—Leipzig, October 28, 1730."

As regards its immediate purpose, the foregoing letter was written in vain. There was work for the master yet to do in Leipzig, and he remained to do it.

(To be continued.)

### THE EFFECT OF THE FUGAL IMPULSE UPON MUSIC:

BEING AN EXAMINATION OF THE SPIRIT AND TENDENCY OF CERTAIN PHASES IN THE DEVELOPMENT OF MUSICAL FORM

BY JOSEPH GODDARD.

(Continued from page 467.)

THE GENERAL DEVELOPMENT OF MUSIC IN THE HANDELIAN PERIOD.—THE PECULIAR FITNESS OF THE FUGAL STYLE FOR ENTERING INTO RELIGIOUS CEREMONIAL.

THE several advances which we summed up in the previous chapter led uninterruptedly to the art development of the period of Handel. The fundamental steps of this development are as follows:—

1. *Dramatic expression in melody.*—We have said that the discovery of the true principle upon which harmony should be applied to melody, the principle, viz., of strengthening the intention of the melody—intensifying the pitch-design—which was led to by the discovery of the chord of the Dominant 7th, not only favoured generally the development of melody, but

had the distinct effect of extending its form—of giving to it new and more delicate inflections in innumerable variety. The development of melody was still further stimulated by its application to dramatic circumstances, which ensued in the cultivation of Italian Opera. In this atmosphere of passion and poetic feeling, melody became necessarily fraught more intimately with expression; and harmony, which at first gave to melody simply strength and clearness, became the means of enhancing inordinately its beauty, and heightening its poetic power.

2. *The development of the choral.*—Just as in the case of the operatic melody, so, applied to the choral-theme, harmony had arrived at much more than strengthening the thematic outline. It had arrived at even more than enhancing the beauty of this outline and deepening its expression—although this was its principal effect at the period we are now treating of—for we meet, in some examples of the choral, with design and idea in *pure harmonic change*—a vista of effect which M. Gounod has opened out recently—a salient instance of originating power in music. We cite the following august example of this form of expression:—

No. 1.

He was wounded for our transgressions, He was  
He . . was wound - ed for our transgressions, He was  
He was wounded for our transgressions, He was  
He was wounded for our transgressions, He was

*Org.* *Ped. Org.*

bruised, He was bruised for our in - i - quities,  
bruised, He was bruised for our . . in - i - quities,  
bruised, He . . was bruised for our in - i - quities,  
bruised, He was bruised for our in - i - quities,

3. *Counter melodic effect, involving with the subject clear harmonic progression.*—The following example of this kind of effect is also in advance of the period: it is a perfect development of counter melodic effect, and yet this form of effect constitutes an aspect of musical growth peculiar to the present period—

No. 2.

Com - fort ye, . . my people,

We may here observe that it is quite possible that examples of polyphony may be found which, for a certain time, involve definite harmonic progression, and the question may be asked—where, in such cases, does the effect differ from counter-melodic effect?

The same question might be asked with reference to the subsequent style of which we are about to treat—viz., the fugal style involving regular harmony. There is no difference between the construction fundamentally of these forms of effect, on the one hand, and counter-melodic effect on the other; but between them, as regards ultimate manifestation, there is a prevailing distinction. An important feature in fugal effect, whether involving definite harmony or not, is *equal demonstrativeness of the various parts*. Even where one part is rendered prominent for a time by appearing alone, equality is subsequently restored by the other parts appearing alone in turn. On the other hand, in counter-melodic effect one melody is, as a rule, subservient to another. The example just given is a somewhat exceptional instance of the melodies being even in intrinsic importance. In the following example, which belongs to the present period, the melody of the accompaniment waits, so to speak, upon that of the vocal part, subsiding when the latter is prominent, and emerging when it subsides—

No. 3.

In the quiet earth's breast, And our  
souls . . at home with God!  
- cen - do, f

In the following example the accompanying melody is the leading melody, although in the last bar the two melodies assume even importance—

No. 4.

And he, placed in a

land of abundance and beau - ty,

From this difference between the two kinds of construction under consideration, there follows another. In counter-melodic effect, harmony for *special expression* may be used; the prominence thus occasioned in the part to which such harmony is applied, and the evident adaptive modification of the other part or parts, being suited to the *genius* of this style. Equal demonstrativeness of the parts is then a distinguishing feature of the fugal style, whether the construction involves definite harmonic progression or not, whilst the display of a particular part is, as a rule, a characteristic feature of counter-melodic effect.

4. Another mode of construction, which we may describe as a combination of plain harmony and counter-melodic effect, had attained development in this period. We term this form *ornate harmonic construction*. It differs from plain harmony, in that the parts so move as to execute short *detours* around the special notes of the harmony, or in the course of passing from one special note of the harmony to another. It approaches counter-melodic effect, in that this local movement frequently involves a certain melodic design. The synchronising motion of the different parts are sympathetic and compensatory. We may add that chromatic enrichment plays an important part in this effect. This mode of construction figures largely in the works of J. S. Bach, from whom we cite the following example—

No. 5.

Come, . . ye daughters, weep with me, . .  
Come, come, . .  
Come, come, . .  
Come, ye daught-ers, weep with me, . .  
weep with  
come, . . ye  
come, . . ye daught - ers,  
. . come, ye daught - ers,

5. *The application of harmonic principles to fugal effect.*—We find at this period that not alone melody is strengthened and enhanced through harmony being so applied as to render decided the impression as to tonality, but that the fugal enweavement of melody is rendered clearer by the same cause. The fugal writing of the period we are now treating of involves definite harmonic progression. However complex may be the concatenation of themes, they involve a flow of fundamental harmonic effect of which the ear realises the order without effort. Thus, with the sense of the complex, there is also present the *impression of order*. This form of musical construction, *polyphony under harmonic control*, possesses a peculiar interest. It is a structural process which occupies the central place in musical development; it is also a fundamental feature of construction in those great efforts of this period which are monuments of art, and but for which musical art would not mean what it does—would not be to us what it is. This form of construction is exemplified in the choruses of Handel.

Our sense of the greatness of the genius which produced these works is deepened by the consideration that, in the form of composition they involve, harmony, though it plays a great part, still exercises a limited function, this function (we are referring to the fugal portions of the works in question) being mainly to render clear the progress of the subjects. For this form of composition, that power which harmony has, of giving special expression to melody, is not available. At a point where several interlacing themes meet, even if, by a coincidence, a chord, giving special expression to one theme, were applicable to the others, the theme to which special expression was given, would be singled out to the attention, and thus the grand principle of fugal writing—viz., equal importance of the parts—would be sacrificed.

Thus far, then, it would appear that in connection with fugal effect, controlled by harmonic laws, melodic impulse is still unwrapped by the fetters of inchoate form, through which expression cannot break fully—that here we have the higher power of melody arrested by a traditional process—a process to which harmony can give fundamental clearness, but not all that weight and significance which it can impart to unfettered melody.

Nevertheless, this fact—viz., that harmony cannot exert its highest powers in the fugal—is, in certain circumstances, rather advantageous than the reverse. How this is so, we shall now proceed to show.

The fugal style, though it involves simply definite harmonic progression, supplies certain essential conditions for art display. The effect of this thematic enchainment may be compared in certain respects to that of passing through forest scenery. In the latter experience, the eye only takes in a few of the details. The attention may be fixed upon a particular object—a tree, for instance—and this may be observed in close detail; but the main impression of such a scene is composite and general. At the same time, we know that in the whole effect there is an infinity of detail; we also know and feel that there is no confusion, and nothing inexplicable, but that everything is perfectly ordered to the most minute degree. Thus, though the eye takes in but a few lineaments, these are the signs, so to speak, of a vast array of effect; and whilst our conception of this effect is as of something unlimited in extent and infinitely complex, we are quite clear as to its nature and scope.

There is a certain likeness of these facts in the case of listening to a fugue of the Handelian period. We need not realise at every moment the precise relation of the themes; we may only hear this or that phrase in detail at a particular time; yet, not-

withstanding we may only follow a single phrase in detail amidst great extensiveness and complexity of effect, we are quite clear as to the nature and scope of this effect—we feel that *harmonic order* controls the whole.

We are now in a position to perceive what a large and important element polyphony, involving harmonic clearness, supplied to the art of the Handelian period. Diffusiveness and surplusage are to be avoided in music as in language; still, in both language and music, lengthiness to a certain point is necessary. Without a certain length there can be no climax. But more than length is essential. It is a law of all forms of feeling, that massiveness of influence is fundamentally gratifying. The more imposing aspects of both nature and art possess massiveness, extensiveness, richness of detail. Thus it is that although this element of phenomenal fullness does not suffice alone to constitute art, and whilst it must be portion of an organic unfolding, or growth of effect—of a cumulative influence, of which every part is essential to the whole—there is still in all important displays of impressive art more than the faculties can realise in detail: along with the feeling of a general controlling *principle of order* there is a feeling of *redundance of phenomena*—a sense of overwhelming power. Now, polyphony, involving harmonic clearness, supplied to musical art at the period in question, and in modified form has mainly supplied since, this great and indispensable element of elaboration.

Before the harmonic period, as we have seen, this element existed in plenty, but, among other effects, had a confusing influence upon the faculties. The repetition and intertissue of subject, whilst it gave a certain impression of unity, could not be followed sufficiently in detail by the ear to give the impression of clearness. A considerable portion of the effect was felt as *unexplained*. But when elaborate tonal enweavement involved definite harmonic progression, the net-work of phrases was felt as so much detail in a structure having an *ordered foundation*. Though the ear cannot follow every part in the complex sound-effect, the mind is clear as to the general origination and tendency of every part. If there were a person to whom a tree or plant was utterly strange, both as to features and principles of growth, and such a person were to view a mass of tangled forest, he would probably have, along with other feelings, a feeling of confusion; whilst to a person familiar with the forms of plants and trees—cognisant of their tendencies and the general conditions of their existence—the whole effect would be clear; however complex it might be, it would produce in him no feeling of confusion. The consciousness of harmonic progression in fugal effect has, so to speak, an *explanatory* influence in the case of the ear, somewhat in the same way as the consciousness of the normal ordered relation of natural objects has with regard to a complex display of such objects, in the case of the eye.

The fugal style of this period, besides affording the necessary space, or, what we may term, the necessary vitalising environment for art-life, has another and a peculiar function. Music and language are effects which touch in certain places. In both, changes in time, as appreciated by the ear, are an essential part of the effect. *Accentuation* is common to both, so also is the abstract fact of *change in pitch*. A musical strain is thus always half felt as an utterance. Thus the differently timed entrance of the various voices in a fugue, the apparently irregular occurrence of imitative effects, the variously timed phrases, and the antiphonal effects—all this involves a general likeness to the exclamations, comments, questions, and answers of a number of people. Further, just as in the latter



circumstances one remark may be the modified repetition of another, whilst a second may be an expression from a different point of view, and all these remarks have the character of *individual* expressions; so, in the kind of music we are considering, one phrase may be the modified repetition, or the supplement, of another, whilst a third may contrast strongly with both, all three retaining melodic individuality. Thus it is that this style of musical effect involves a resemblance, as regards general conformation, to the spontaneous expressions of a body of people.

There is one occasion in life which consists of the exclamation and general solemn outpouring of a body of people—viz., the religious occasion; and this outpouring is assisted in a remarkable degree by the style of which we are treating. The circumstances, be it observed, are not art reflecting a reality of life as in the case of the drama, but art becoming *portion of this reality*.

The more enlightened eye sees in the praise and thanksgiving of religious ritual, the joy of life seeking a source to which to direct thanks; sees the deep enthusiasm of the impressionable nature, seeking outlet in homage to a Most High; or, it may be, the gratitude flowing from intense relief at emergence from some one of the various serious passes of life. But the religious ceremonial takes in the depressed, as well as the enthusiastic side of feeling. Of all *public* acts of life, the religious act alone embraces the outpouring of the heart which "knows its own bitterness."

Now the sympathy between this general occasion and a form of art peculiarly adapted for multitudinous expression, such as the fugal form, is obvious. The religious ceremony, moreover, whilst it is sometimes expressive of the different feelings, or the different shades of feeling of individuals, is at other times occupied by a single broad sentiment. These circumstances are also reflected in the developments of the fugal style, of the period to which we are referring; for, whilst these developments in one place are fugal, in another, when the parts come together, they partake of the form of the choral, so appropriate for simple broad expression.

There is another fitness in the fugal style of art entering into the ceremony of religion. We have referred to the fact that through the melodic constitution of this style the harmonic treatment has little further force than to render the general effect clear—that it is not planned to give special expression to particular themes, because this would interfere with that even manifestation of the parts which is an essential feature of this style. Now, when these various outlines of the structure are each associated with a particular burthen, that, so to speak, *impartial* character of the harmonic treatment which we have just referred to, combined with the effect of the *interfering* of one theme with another, involving divided attention, tends to give to the musical expression of these burthens a certain character of *removedness* from ordinary melodic effect, such as the vivid melody of song. Each theme having thus a divided melodic force, as well as a harmonic treatment aiming only at clearness, its expression partakes of a certain calmness—has a certain dispassionate character—not inappropriate in the manifestation of the religious side of the personality.

#### ENGLISH AUDIENCES.

It is impossible for any one whose experiences as a constant Concert-goer have been fairly equally divided for the space of ten years or more between the North and South of England, to avoid comparing

notes as to the varying attitude in different districts of that important section of the musical body politic—the non-performing public. Such a comparison, if made with impartiality by a competent foreign critic, might prove an extremely interesting and instructive study. But even a native cannot help being struck by very obvious divergencies, the more salient of which it is our purpose to offer for the consideration of our readers. Facilities of locomotion and intercommunication doubtless have worked, and will continue to work, wonders in the way of smoothing down local peculiarities and angularities. When these amount to boorishness and brutality it is natural and right to hope for their speedy removal. But local colouring is a fine thing in its way, and, provided it does not degenerate into eccentricity, invaluable to art just in the same way that a variety of type is consistent with the normal development of a species.

There is, however, such a thing as unity amid diversity, and certain prevailing characteristics are to be noticed amongst all English audiences, metropolitan or provincial. They are not all of them pleasing characteristics, nor do we lay claim to any originality in discovering them. So far from that being the case, two of them were acutely noted by Jullien a generation or so back. In the course of a conversation with a famous pianist upon musical careers, Jullien—who, in spite of his foppery and fine waistcoats, deserves to be held in grateful recollection for his services in the cause of popularising good music—made the following incisive remark, "To succeed as a musician in England, one must either be a great charlatan, like *me*, or a great genius, like *you*"; a candid declaration, showing that he possessed a far truer estimate of his own powers than most persons would have been inclined to credit him with. In other words, English audiences, or the bulk of them, while seldom failing to render fitting homage to indisputable talent, exhibit an ill-judged enthusiasm in their attitude towards the extravagances of genius, or the impostures of mere cleverness that apes genius, which demoralises the former and encourages the latter, while it bewilders thinking foreigners, unable as they are to reconcile such vagaries with the sobriety of our national judgment. It is this idiosyncrasy of ours which explains the fact that besides the admirable and honoured foreign executants who have taken up their abode amongst us or pay us frequent visits, we harbour not a few aliens who trade, and with handsome profits, upon the gullibility of the fashionable world, warbling untranslatable love songs with an intensity of spurious passion that may impose upon silly sentimental women unskilled in foreign tongues, but only revolts any right-minded auditor, be he musical or not. And yet in a reflex way we ought to be grateful to these gentlemen, for if they did not exist, and furnish him with food for laughter, Mr. Corney Grain, like Othello, would find his occupation gone. Nevertheless, for the advancement of good musical art, it would be better that the abuse ceased to exist rather than that it should afford scope for satire, however entertaining. Our second indictment against *le gros public*, as Berlioz styled it, is that its toleration is far too elastic. This fault is obviously closely connected with that we have just touched upon, for toleration is often directly due to credulity. But the special toleration we wish to single out for complaint is that accorded to performers of established repute. They are considered, we suppose, to have won their spurs once and for all, and, like the king, they can do no wrong. They may interpolate, tamper with the composer's score, consulting the interests of their organ rather than those of art, and critics,

audience, conductor, all are "dumb dogs," to quote a phrase much in vogue just at the present date; or if they do protest it is with such an uncertain sound as to leave little doubt that the offender will repeat the obnoxious practice at the earliest possible opportunity. In respect of gullibility and toleration the Northern public compares favourably with that of the South; but the difference is only of degree after all, and is due probably to lack of opportunity. For the musical quack is hardly known outside London—he is the exclusive product of a more fashionable society than that which any provincial town can boast—while in the favour extended to purely *ad captandum* performances, the best Northern critics and audiences are in no wise in advance of their Southern brethren. In the asperity of its comments upon rising artists we have never met anything to surpass the paper which is generally considered to stand at the head of the provincial press. On one occasion, a few years back, the defective production of a young contralto was described in its columns as creating the same effect as though she sang through her ears. This struck us at the time as a trifle brutal, and we would not now recall a criticism which seemed to transgress the canons of courtesy, which is always compatible with outspokenness, were it not for the additional point which it lends, by contrast, to the following illustration of our former remarks as to misplaced leniency, also drawn from the same paper. The subject of the criticism in question was the performance of a song by a popular *prima donna*, whose looks are unquestionably better than her intonation, and in the course of his remarks the critic observed that if one shut one's eyes, it seemed that the lady was not singing strictly in tune, but on opening them, and looking at her, one felt convinced that such a thing was impossible. When we add that these notices were invariably written with a thorough technical knowledge of the subject, and great acuteness of perception, these strange lapses become all the more inexplicable. The charm of personality is most subtle and powerful, but it should not be allowed to sway a musical critic to the extent of causing a temporary suspension of his æsthetic faculties. Here is another sample culled from a Lancashire paper:—"She possesses a personal appearance and demeanour, well calculated to captivate the popular eye." A third speaks of the "gnome-like appearance" of a notable pianist. A critic's duty in these cases, we take it, is to solve, as far as in him lies, the artistic equation of the performer. But into this process no personal considerations whatever should be allowed to intrude. To admit them is to subvert the whole foundation on which sound criticism rests. The fact that they are admitted, and that the taint of personality often infects press notices, we hold to be an unwholesome sign of the times, and one for which Society journalism is largely responsible.

Yet another characteristic of English audiences is the delight they apparently take in witnessing a great difficulty successfully surmounted. This is often a genuine and thoroughly legitimate feeling, for the Greeks, who were no mean judges in matters of art, held, and held rightly, that nothing noble could be achieved without labour. But the labour should be antecedent to the final manifestation, and not betray itself in the violent straining or grimacing which are so often involved in the efforts of a popular artist to gain a round of applause by exaggerating the climax, or creating one where the composer never intended it. This is not an unfitting opportunity to denounce a practice which, though doubtless due, in the last resort, to this popular passion for laborious climax, is not one whit the more excusable on that account.

We mean the habit adopted by some artists of *undersinging* the greater part of a song in order to husband their powers for an unexpected, and therefore all the more electrifying, display at the close. Why is it that a C in *alt*, if a soprano can depend upon giving it with a moderate amount of precision, almost invariably brings down the house? Not because it is an agreeable sound even in our best singers, but because a mighty effort is needed, and England expects every singer to do his or her duty in that respect at the close of their performance, if possible. Much in the same way conversationalists are advised by Lord Chesterfield to take their departure immediately after letting off their choicest *mot*, that nothing may detract from the favourable impression they have created. This absurd love of climaxes finds its *reductio ad absurdum* in many modern ballads where the anticipation that the singer will end up by "letting a great screech out of herself," as the Irish say, keeps the sensitive listener in a state of agonising suspense. The rigorous fulfilment of the composer's intentions in a song where there is no great *crescendo*, or high or low note, may satisfy the conscience of the performer, but it is not likely to win the plaudits of the multitude. Singers, even great singers, will create climaxes, as we have hinted, where none exist, a notable instance of this having recently occurred in the case of Bach's "Mein gläubiges Herz," where, at the close, the ascent to the octave from the leading note was substituted for the characteristic falling seventh. This liberty, it is only fair to admit, was severely animadverted upon at the time by the critics, who were not deterred by the well-earned repute of the artist from condemning what Berlioz, in his exaggerated way, called "one of the most enormous of crimes, because aimed at that union of the highest faculties of mankind called genius."

Thus far we have confined ourselves to the discussion of those characteristics which, so far as our experience goes, are to be found in all English audiences, irrespective of locality, though they may differ in degree. The task has not been very agreeable, but we have performed it to the best of our ability, being well aware that such continued fault-finding must savour of hypercriticism. The remainder of our remarks shall be devoted to a comparison of audiences, an operation proverbially odious, yet in this case not altogether without its bright side, as we hope shortly to prove.

If many performers, and especially singers, prefer a Lancashire or Yorkshire audience to any other, the cause is not far to seek. They are sure of a heartier and more demonstrative welcome than that accorded to them in London, for instance, simply because the lower classes constitute a larger proportion of the appreciative Concert-going public in those counties than perhaps anywhere else, and express their approval with a warmth and vigour that is positively magnetic. We thrill with the mere memory of the fierce clapping that has often greeted Mr. Santley in the Free Trade Hall in Manchester, at the close of "Is not his word like a fire?" in the "Elijah." The question whether sacred works should be applauded or not has often been debated, and decided in the negative on some parts of the Continent, but we feel sure it will take a great deal of training to abolish these impetuous outbursts, which may offend the fastidious critic, but are inexpressibly refreshing to the performer after the languid demonstrations of a more fashionable audience. Many of Mr. Hallé's most constant patrons are common artisans, and some have been known to walk for miles from outlying towns when they could not afford their railway fare in addition to the price of admission. Many of these are amateurs in the truest sense of the word,

and their attentive demeanour and silence during the performance, in spite of the discomfort involved in standing in a dense mass for at least three hours, have often excited our admiration. An amusing feature of these Concerts is the Northern frankness with which the occupants of the shilling seats express their disapproval of the stampede which invariably sets in amongst the stall-holders about half-an-hour before the close of these Concerts, and which has always been to us one of the most convincing proofs that musical Manchester, outside the large section of foreign residents, must be sought in the middle and lower classes. Such a scene as was witnessed in St. James's Hall last year, when the general sense of the house was in favour of the repetition of a certain number—a Hungarian Rhapsody by Liszt, as well as we can remember—but the majority somewhat tamely suffered themselves to be overridden and hushed down by the critical few, would have been absolutely impossible in Lancashire. There *le gros public* would have had its way irrespective of the feelings of its social superiors; of course, that is to say, if the conductor had consented. And inasmuch as they are the most appreciative section of the audience they would be fully justified, in such a hypothetical case, in ignoring this extension of the principle of minority representation and insisting on the recognition of that of the greatest happiness of the greatest number. The simple fact is that in the North of England the audiences at high-class Concerts are largely democratic in their constitution, while in the metropolis, democratic and demonstrative audiences do not frequent performances of so high a standard of merit. To take a practical instance, the social status of those who occupy the area and gallery seats at the Richter Concerts is vastly superior to that of those who would pay the same price at a Northern Concert of the same character, and such gaps as have been occasionally apparent in the seats above the orchestra, bad as those seats are for hearing, would have been filled twice and three times over by men of the working classes had St. James's Hall been in Manchester and not in London. Another instance of the application of the democratic principle in the North is the selection of programmes by *plébiscite*, which has worked with great success in Scotland, but which is hardly likely to commend itself to Southern audiences. In the matter of untimely or premature applause, if we set aside the trained audiences, such as those of the Popular Concerts and the Free Trade Hall in Manchester, we are inclined to give the preference to the North over the South. Nowhere have we heard the closing symphonies of the numbers of "The Messiah" more barbarously broken in upon than by a well-dressed and presumably well-bred audience in the Princes' Hall this Spring. On the other hand, we know of a great Northern manufacturing town—the roughness of whose inhabitants is proverbial even in their own most loyal county—where by the liberality of a great iron-master excellent Concerts are organised at cheap rates, chorus and band being almost exclusively composed of his *employés*, and where the audience have been taught to reserve their plaudits until the last note has died away, allowing a second or two of silence to follow, and then expressing their satisfaction with true Lancashire heartiness.

In spite of the more genuine feeling for music which exists in the lower social strata of Northern England, new works, even of undoubted merit, have a better chance of recognition before a London audience than anywhere else. And yet this fact need not necessarily reflect credit on Southern audiences if the explanation we offer is correct. For in the first place, there is a greater demand for novelty in

the more artificial life of the capital, Londoners being, like the Athenians of old, above all things anxious to see or to do some new thing. And, secondly, the critics and *cognoscenti* are a large and influential class, and society is not slow to mould its judgment upon that of its teachers and to flock in the train of their musical bell-wethers, to hear the latest new thing or to affect a deep interest in it, whether they have heard it or not. Nothing is more exasperating than to listen to the rapturous expressions of delight to which some persons give vent in speaking of the music of Wagner, though they have not a tithe of the training or knowledge which render a full appreciation of his works possible. The extraordinary variety of impressions produced upon those present at the performance of Parsifal, given in the Albert Hall last winter, as illustrated by the writer's own experience, is enough to furnish material for serious reflection. Thus we heard one lady describe herself as having been in the seventh heaven of delight all through; another auditor, a really gifted musician, spoke of the indescribably religious atmosphere which pervades the whole, while a third felt revolted by its sensuous Paganism, and a fourth compared his feelings to those of a traveller who had successfully but laboriously achieved a journey across a "howling wilderness, a grand musical Sahara, gladdened here and there by green oases of melody." Much of the enthusiasm evoked by Wagner is genuine and legitimate, but a good deal is affected because the attitude of Wagner happens to fall in with that of a literary and artistic movement which has for its object the erection of a religion of humanity, the resurrection of what a modern writer calls the "admirable Paganism" of the Greeks, and which would be prepared to accept as its motto these lines by a well known living poet:—

Though the feet of thine high priests tread where thy lords and our forefathers trod,  
Though these that were gods are dead, and thou, being dead, art a god,  
Though before thee the throned Cytherean be fallen, and hidden her head,  
Yet thy kingdom shall pass, Galilean, thy dead shall go down to thee dead.

For the foregoing reasons, foremost among which is the cause that in the North the majority of Concert-goers form their own opinions in a more independent and conscientious fashion than that adopted by our more fashionable Southern audiences, new works are less likely to create a *furor* on a first hearing by a Northern audience; but if they once succeed in becoming popular, that popularity is of an abiding sort because it is based on the unbiased liking of *le gros public*, and not on the policy of follow-my-leader. An excellent instance of this statement is to be found in the success achieved by Berlioz's "Faust" in the North of England, where we have been present at seven performances of that original and remarkable work, and have observed with great interest the progressive appreciation of its merits. The Hungarian March, The Syphs' ballet, and Mephistopheles' Serenade, have all been almost invariably encored, but the essentially humorous passages, and in particular the whole scene in Auerbach's cellar, seemed to cause greater amusement at every successive hearing, and points formerly missed, or only noticed by a few, were taken up by the bulk of the audience. That this freakish vein in the composer should be the last to be appreciated has always struck us as characteristic of the North, whose sons are not always remarkable for the delicacy of their perception. But they certainly excel us in the heartiness, loyalty, and integrity with which they pass their artistic judgments.

## SINGING MADE EASY

By HENRY C. LUNN.

In spite of the axiom that "knowledge is power," it is astonishing how many people manage to acquire power with scarcely any knowledge at all. It is of course good to feel that you have legitimately earned a value in the estimation of the world; but the number of persons who will accept a man at his *own* valuation is very much larger than is generally believed. Persistently persevere in telling the public that you are celebrated, and those even who have never heard of you before will soon begin to believe it. A thoughtful and sceptical few will occasionally desire some guarantee of your talent; but these you can easily spare if the thoughtless and credulous many can be secured. All in the habit of reading the advertisement columns of the newspapers cannot but be struck with the fact of this principle being acted upon most extensively in the present day. Every ailment incident to humanity, although baffling the most skilful and eminent doctors, can be at once cured by application to a person whose name is utterly unknown in medical circles. Persons who, by the fact of their advertising, prove that they cannot make their own fortunes, benevolently undertake to make them for other people, because they alone possess the secret of investing money without the slightest risk; and, in fact, every individual can be led with the utmost safety to health and happiness for the remainder of his days, if he will but have faith in his guide.

Not only, however, can riches and a long life be secured by placing your confidence in one of whose antecedents you know nothing, but in educational matters the road to excellence is made equally accessible by the same means. Music, more especially, is an art the teaching of which we are constantly told its accredited professors do not understand. A certain number of lessons, "on a natural and simple method," are all that are necessary; and if you will apply, without loss of time, to the advertiser, years of arduous study will be saved. Sometimes the number of lessons it will be necessary to take is not stated; but a prospectus now before us goes into all the details, and honestly tells us how much can be acquired in a given time. "A scholar," it says, "cannot learn to sing the easiest piece in less than six months, with three lessons a week. With two lessons a week he may be able to sing in nine months." The professor who issues this somewhat elaborate address also informs us that he receives pupils for a theatrical career gratis, "but on condition that they have sufficient means to procure good nourishment, and to be exempt from hard labour. For these the age would be from twelve to twenty-eight years, if females; if males, from fourteen to thirty years." He then proceeds to discourse upon the training of the voice, and says that the public has always confounded a music-master with a singing-master. "Music-masters there are in all the world; singing-masters may be counted on the fingers." As one finger must, of course, be reserved for the author of these remarks, the number of singing professors in the world will be somewhat narrowed.

But as the secret of the systems adopted by these teachers is rigidly kept from the general public, it will be good to take advantage of the revelations of one who has himself tested them—translated by B. Lützen, from the French of Oscar Commettant—merely adding that, although recording the methods of some Continental professors, such eccentric practices are quite as much resorted to in England. The first "celebrity" to whom the student applied commenced the conversation by asking, in a stern

voice, "Are you aware, young man, what you are doing in coming here?" and on being told that he came for lessons, "That is not so simple as you appear to think," he said. "First of all, young man, you must swear by all that is most dear to you, by the eternal beauties of art, to submit to all my prescriptions, without ever uttering one single word." This being agreed to, he was requested to lie down upon a mattress, which was placed upon the floor, and inhale and exhale according to some very inconvenient rules of the professor's own invention. When, after a few days, the mattress was removed his teacher sang to him a recitative with a "hollow, hoarse, lamentable voice, which would have been admirable in an Opera-bouffe, personifying Winter suffering from a cold." He then asked his pupil to sing; and on hearing him, benevolently said that he "neglected his left lung," and then horrified him by opening an antique cupboard, exhibiting a complete human skeleton. "He was," he said, pointing to the skeleton, "one of my best pupils, whom I cherished most dearly, for whom I still weep; but like you, young man, he wrongly distributed the air between his lungs; he went into a consumption, and it brought him to his tomb! Let this be a lesson to you." It was; and he instantly changed his master. This one declared the mattress to be a "detestable invention," and put a gag into the pupil's mouth, which enlarged it frightfully, declaring that he could change a voice as easily as he could change a coat; but to effect this important result it would be necessary to practise two hours a day with the gag in his mouth; and, if it did not inconvenience him, to keep it there whilst sleeping. Earnest as the would-be vocalist was to acquire the art he so loved, this régime he found too much for his constitution; and he then went to a teacher who began by saying that all singing-masters were "asses," because they made their pupils try to sing instead of to study anatomy. After these few words, a servant brought in a large dish with a calf's head on it. The professor, without losing any time, took hold of a scalpel and commenced the lesson thus: "To modify the human vocal apparatus so that it approach as near as possible that of the calf is the point on which the singer ought to concentrate all his efforts; but to modify thus the human organisation requires a long, constant, and intelligent labour. What I dream of is the natural qualities of the calf at the service of the genius of the artist." As he could not be convinced that the aim of the vocalist should be to imitate a calf, the perplexed student sought other masters, but with no better result. One made his pupils stand in the four corners of the room and sing the upper E natural—tenors, basses, and baritones taking the same note—the effect of which, heard at a distance, was so like the moaning of human beings in agony that the police had already entered the house to enquire the cause of such noises. Another had in his room an instrument of torture somewhat resembling a long chair. The pupil squatted down underneath this chair, the head between two bars, his neck stretched out, the eyes lifted upwards, and in this position he was obliged to sing the scales with all his might, the supposition being that any one who could sing well in that position would not feel uncomfortable when singing anywhere. This, of course, we can readily imagine; but as our great vocalists have not been formed by this or any other system we have described, it seems strange that persons should still be found to believe in them. The facts here related, however, speak for themselves; and until the millennium arrives, we fear that there will be an ample supply of dupes for pretenders to live, and even to thrive, upon.



MANY years ago we wrote an account in this journal of a "Comic Concert," the principal performers in which were selected from the "Music Halls," which were then rising into popularity, and even, as several persons feared, rivalling the theatres. We went with no prejudice for or against the entertainment, determined to give applause if anything demanded it, and to laugh if there was anything to laugh at. The general air of dullness which prevailed throughout the room, however, very soon infected us; and we have no hesitation in saying that, in common with hundreds of others, we passed one of the most mournful evenings of our life. Since then, in quoting from the memoirs of the late Mr. Bernal Osborne, a writer in the *Daily News* alludes to an unpublished letter from Charles Dickens respecting the relations between the Music Halls and the Theatres; and in this communication, written in 1865, Mr. Dickens says: "In principle I am for free trade in popular amusements, and in practice I believe that the conversion of music halls into theatres would do a great deal of good. It would take the theatrical 'trade' out of a few hands, and give increased employment and gain to a great number of struggling people, and would bring into wholesome competition with ill-conducted theatres, that have gradually brought themselves down, some enterprising men with capital at their disposal and a good knowledge of the public." As the writer in the *Daily News*, however, truly remarks, the views of Mr. Dickens as to the extension of places where the regular drama was performed have since then been carried out, not by converting music halls into inferior theatres, but by the building of more theatres, leaving the rivals to "variety entertainments" and "refreshments." After all, the people are the best judges of what they want; and although no doubt the licensing magistrates are very well meaning men they usually fail when they attempt to enact laws for the regulation of the pleasure of the public. Those who attended, as we did, a model "Comic Concert" will believe, with ourselves, that the music halls have declined, even in the estimation of their best patrons, simply in consequence of the inanity of the entertainments they offer.

It is unquestionably true that after you have devoted a large amount of time to acquiring the art of playing upon any one instrument, years must elapse before you have had experience enough to know how to teach this art to others. We remember once, on expressing surprise to a person that he should undertake to give instruction on the guitar (knowing that he was not a performer upon it himself) being told by him that he overcame any little difficulty that might arise from his ignorance of the subject with his first pupil by procuring an Instruction-book and "keeping one lesson in advance." Like the ambitious amateur who, with a greased violin-bow, took his place in the orchestra as a high-class executant, and was only found out by once being called upon to play his part alone, the guitar professor we have mentioned must often have been dangerously near discovery; but only those who practise such deception really know how very long, with a fair stock of assurance, you can continue to trade upon false pretences; and it must be recollected that every day he was strengthening his ground by gaining some little knowledge of the instrument he professed to teach. The columns of the *Times* inform us daily of the number of ladies who undertake to give lessons on very moderate terms in every subject included in an English education; but persons who put their faith in these announcements have really no right to complain when they find that such utterly impossible pledges are not satisfactorily fulfilled. Advertisements of

this kind, strictly confined to the subject of music, are constantly to be met with; but the following, from a provincial paper, is, we think, unique: Mr. —, 25 years Teacher of Piano, Harmonium, Violin, Singing, Flute, Banjo, Guitar, Piccolo, English or German Concertina." This reminds us of the prospectus of Mr. Squeers, who, after saying that every branch of study is taught at his school, adds: "Single-Stick, if required."

For some time we have had concert programmes forwarded to us from various parts of the world, elegantly and appropriately illustrated, and in every respect so attractively got up as to form a *souvenir* of the performance fitted for the drawing-room table. To these, of course, we can offer no possible objection; but some specimens which have reached us within the past month, daubed over with the most glaring colours, without, as it appears to us, any definite design; and others—published in our own country—in which eccentric and shadowy figures are dancing about immediately under the names of the accompanist and conductor, with a row of coloured lamps hanging on a string at the top of the programme, can scarcely, we think, appeal to such an audience as an artist would wish to assemble at his concert. Another, and more appropriate, idea is well carried out in one now before us, which is printed on yellow paper, in the form of a book. In this we have quotations from Shakespeare on each page, all of which are most judiciously selected. For example, "Every man must play a part," from the "Merchant of Venice," illustrates the list of executants; "Sit you down in gentleness," from "As you like it," is placed at the commencement of the programme, and other equally apposite extracts appear throughout the list of pieces to be performed. But unfortunately the whole merit of this idea is marred by mottoes from the poets before tradesmen's advertisements, "Boil thou first i' the charmed pot," from "Macbeth," being chosen for the announcement of a wonderful tea; "And Enid fell in longing for a dress," from "Idylls of the King," being printed on a page devoted to the interests of a Costume Emporium, &c. When will caterers for the public understand that no good can result from dragging these commercial appeals into a purely artistic atmosphere?

As we find it impossible to do more than make a selection from the enormous amount of music sent for review; to satisfy one fourth of our correspondents who play or sing in public and forward us notices of their successes wherever they appear; or to answer the many questions addressed to us—some medical, some musical, and some personal—connected remotely with the art, we feel that a few words to our readers, now and then, may save them the trouble of writing letters to our office inquiring the reason why we throw their communications aside, and also relieve us from the necessity of replying to them individually. In the first place, let it be thoroughly understood that all music sent for review receives due attention, and that when notices on compositions appear many months after they have reached our office, or no notices appear at all, a very sufficient reason could be given. With regard to the performances of public artists who send us accounts of all the Concerts at which they played or sung—those portions relating to themselves being scored under with a thick pen, and accompanied with a reminder that they are subscribers to our journal—we always adopt the principle of inserting only one or two from the packet. And, lastly, whilst always ready to reply to any queries of general interest we beg to give a specimen (recently received) of those

which we decline to answer: "Dear Sir,—Will you be so kind as to tell me where Mr. Barton McGuckin was taught singing? how long he has sang in public? and what town in Ireland he came from? also what profession were his parents? Can tell why tobacco is injurious to the voice? and oblige, yours truly,—." It may be well to say that this letter is only one taken at random from a large store.

OUR attention has been called to a paragraph in the *Globe* of the 17th ult., headed "Over-cheap Music," in which the decline of the Birmingham Musical Association, in consequence of the falling off of the "threepenny public," is adduced by our contemporary in triumphant proof of its conviction that there is little or no demand among the working classes for good music. Now, in face of this insinuation, we should like first of all to refer the readers of the *Globe* to the figures given in our last issue, in connection with working men's Concerts in Manchester. And, secondly, we venture to suggest that the conclusion of our contemporary is based upon unproved assumptions. If it can be shown that there has been no falling off in the quality of the music performed by the Association of late seasons, and, further, that there has been no decay of the cordial relationship previously existing between all the workers in the cause, well and good. But if, on the other hand, as we surmised in the article on "Music for the People," already referred to, there has been any deterioration in the one case, and any disruption in the other, the frank Philistinism of the *Globe* loses all its sting.

WE have much pleasure in conveying to our readers a piece of information upon Gounod's "Meditation on Bach's First Prelude"—copied from the "Analytical Notes" appended to the programme of a provincial concert—which we are certain cannot fail to surprise them: "This exquisite melody was written by Sebastian Bach, and the accompaniment, by Bach's dying request, was entrusted to Gounod." Will the critic who penned these lines permit us to present him with the following quite unknown and equally interesting fact? When Mozart's "Messiah" had grown to be a popular work, the composer, feeling that the score was thin, and that his own powers were failing him, besought Handel to put additional accompaniments to the Oratorio, saying, with tears in his eyes, that he would entrust his work to no other hands.

#### THE BIRMINGHAM MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

IN our notice of the last of these great musical gatherings, in 1882, we alluded to the responsibility resting upon those who have the direction of the preliminary arrangements; for not only must the artists requested to supply new works be such as have legitimately gained a world-wide name, but in some instances implicit confidence in their power to produce such compositions as are suited for the Festival can only be inspired by the success of those of a different character which have preceded them. In the case of M. Gounod, of course, this latter difficulty applied not on the present occasion; yet the extraordinary sensation created by his sacred Trilogy, "The Redemption," at the last meeting, perhaps, rendered the task of selection even more perplexing, for it became obvious that nothing short of a commission for a work of equal importance from the same pen would satisfy public expectation, and unless liberal and ready aid to secure this could be obtained, one of the strongest Festivals on record might be succeeded by a comparatively weak one. Luckily, however, ample help from the same source as before was forthcoming, and the result is the Oratorio "Mors et Vita," the profoundly religious subject of which, it may well be imagined, was in

thorough sympathy with the mind of the composer of "The Redemption." For some months the design and outline of the libretto have been before the public; but as in the published edition of the Oratorio M. Gounod speaks for himself on the subject, we cannot do better than quote his words: "This work," he says, "is the continuation of my sacred Trilogy 'The Redemption.' It will perhaps be asked why, in the title, I have placed death before life. It is because in the order of eternal things death precedes life, although in the order of temporal things life precedes death. Death is only the end of that existence which dies each day; it is only the end of a continual 'dying.' But it is the first moment, and, as it were, the birth, of that which dies no more. I cannot here enter into a detailed analysis of the different musical forms which express the meaning and idea of this work. I do not wish to expose myself to the reproach either of pretension or of subtlety. I shall, therefore, confine myself to pointing out the essential features of the ideas I have wished to express; that is to say, the tears which death causes us to shed here below; the hope of a better life, the solemn dread of unerring justice, the tender and filial trust in eternal Love." Of the representative themes used throughout the Oratorio, which are given in music type in the Preface, the composer says that the first is intended to express "the terror inspired by the sense of the inflexibility of justice, and, in consequence, by that of the anguish of punishment. This melodic form, which is employed both in ascending and descending order, presents a sequence of three major seconds." The second, "that of sorrow and tears, is transformed by the use of the major key, and the alteration of a single note, into the expression of consolation and joy." The third "expresses the happiness of the blessed"; and, lastly, the melodic form, "which, by means of threefold superposition, gives the framework of an augmented fifth, announces the awakening of the dead at the terrifying call of the angelic trumpets, of which St. Paul speaks in one of his Epistles to the Corinthians." Of the exquisite manner in which these four striking subjects are treated we shall speak in reviewing the performance of the work. So sublime a theme as "Mors et Vita," it must be admitted, would tax the highest faculties; for not only a tone-poet, but a tone-priest is demanded to embody in such music, as will deepen the effect of the Scriptural text upon every hearer, a chain of events before even the thought of which we can only bow with reverence. But that M. Gounod, in the endeavour to give utterance to his religious yearnings, did not miscalculate his artistic powers is now effectually proved; and "Mors et Vita" has taken its place as another of the many successes of its gifted composer, and as one more proof of the judgment and energy exercised by the Festival authorities in the performance of their onerous duties.

It might be supposed that the name of Antonin Dvorák, whose "Stabat Mater" laid the foundation of his fame in this country, would naturally occur to those desirous of engaging the great representatives of art to contribute towards the Festival; and, wisely therefore, he was promptly applied to. That he at once accepted the commission may have been fairly anticipated; for not only has England been foremost in acknowledging his genius, but, as a guest, he has been warmly received here, and, although now recognised throughout the world of music, he is not a man to slight those who, in the early part of his career, have, both artistically and personally, shown their high appreciation of his worth. As we have already mentioned, the work chosen by a composer for a Festival may not be of the same character as those by which he has made a name in this country; and when, therefore, Dvorák decided to write a secular Cantata a certain amount of anxiety might reasonably be felt by the Committee as to the result. The triumphant reception of "The Spectre's Bride," however, is sufficient evidence that the confidence reposed in him was well founded; and, as he has already achieved an enduring success here in a sacred work, we are glad to find that he selected our great English Festival to prove the versatility of his powers.

The increasing popularity of Mr. Frederic Cowen as a composer of works in various forms must have assured the Committee that a welcome would be accorded to any composition from his pen, and perhaps no subject could have

been selected more suited to his melodious and genial style than that of "Sleeping Beauty," a theme already treated by Balfe, and now thrown into a dramatic shape, consisting of a Prologue and four scenes, by Mr. Francis Hueffer.

The name of Dr. Villiers Stanford is one which could scarcely be omitted from a scheme which, whilst recognising the genius of foreign creative artists, should also be thoroughly representative of that which exists in our own country; and in contributing a work of such dimensions as his Oratorio, "The Three Holy Children," there can be little doubt that the composer fully acknowledged the importance of the occasion.

Although Mr. A. C. Mackenzie's "Rose of Sharon," which he was composing for the Norwich Festival at the time preparations were commenced for the Birmingham meeting, prevented the possibility of his writing a great choral work, it is satisfactory to find that he is represented on the occasion; and certainly, considering that he is a skilled violinist, studying, when a pupil of the Royal Academy of Music, under M. Sainton, no more appropriate composition could have been suggested than a Violin Concerto, especially when its merits are revealed by so consummate an artist as Señor Sarasate. Mr. Mackenzie also contributes a Scena written for Mr. Lloyd, the words by Mr. T. Spencer.

It remains only to mention Mr. Thomas Anderton, whose Cantata, "Yule-Tide," formed a portion of the secular performances, and Mr. Ebenezer Prout, who contributed a Symphony—the first ever written for a Birmingham Festival—both these works fully sustaining the high reputation of their respective composers, and amply justifying the members of the Birmingham Committee in their reliance upon talent so universally and deservedly recognised.

The death of Sir Michael Costa, who has been for so many years identified with this Festival, demands an expression of sincere regret from all who know how much the success of the meetings depended, not only upon his able conductorship, but upon his personal influence in organising those innumerable details connected with the musical arrangements, the good effect of which was generally admitted and thoroughly appreciated. The election of Herr Richter as his successor could scarcely, perhaps, be expected to pass without comment; but it must be remembered that, although a German, our knowledge of his powers rests not upon German report. In our own country he has fairly earned a name as a high-class Conductor of high-class compositions; and it was known, therefore, that in electing him to the vacant post every work performed under his direction would receive the earnest and painstaking care of a truly reliable artist.

The Festival began on Tuesday, the 25th ult., with Mendelssohn's Oratorio "Elijah," a work welcome indeed wherever given, but doubly so in Birmingham, where its manifold beauties were originally revealed under the composer's direction, and where many—including the veteran organist, Mr. Stimpson—can recall the scene of intense excitement on the memorable occasion of its first performance. The inauguration of the present meeting by an Oratorio which has now been before the world for thirty-nine years may be accepted as an undoubted proof, not only of its enduring power, even in these days when conflicting theories on the true mission of music are springing up around us, but as a tribute, *in memoriam*, to a foreign artist who thus dedicated one of the highest efforts of his genius to the English nation. Herr Richter's entrance into the orchestra was greeted by an outburst of enthusiastic applause; and the National Anthem having been given, with fine effect, Mr. Santley's delivery of the opening Recitative announced the commencement of the first work of the Festival. As all the principal vocalists—Madame Albani, Miss Anna Williams, Madame Patey, Madame Trebelli, Mr. E. Lloyd, and Mr. Santley—were the same as those who sang in the Oratorio at the last meeting, in 1882, little need be said of the manner in which the important solos were sung. A word of praise, however, is due for the valuable aid rendered in the Double Quartet by Mrs. Hutchinson, Messrs. Bragg, F. King, and Watkin Mills, the services of some of these singers being also given in other portions of the concerted music. The choral singing throughout the work was fully up to the

highest standard of the Birmingham choir; indeed, the leads—under the unerring beat of Herr Richter—were simply perfect, the great Chorus, "Thanks be to God," producing a thrilling effect, partially marred, however, by the usual rustling of dresses accompanying the movement of those who, in their hurry for lunch, forgot the respect due to Mendelssohn and Mendelssohn lovers.

The first part of the Concert in the evening was devoted to Mr. Cowen's Cantata "Sleeping Beauty," composed expressly for the Festival. The libretto, adapted for musical setting by Mr. Hueffer, is extremely well laid out for the purpose, the versification being easy and flowing throughout, and the story, although certainly differing from that which children, at least, will maintain to be the right version, having quite as much interest as we are accustomed to expect in fairy legends. Following modern precedent, perhaps too slavishly, Mr. Cowen's work is bristling with "representative themes," the attention of the auditor being constantly kept alive to trace these phrases wherever they occur, even sometimes at the expense of the very beautiful abstract music with which the composer illustrates the various phases of his story. In the Prologue, which commences with a few bars of orchestral Introduction, followed by a choral Recitative, we have three subjects afterwards heard in the work. This is followed by a charmingly fairylike and delicately accompanied chorus in A major, "Draw the thread, and weave the woof," commenced by the twelve *Fays* invited by the *King* to the christening of his infant daughter. The tenor and bass voices afterwards join, to the accompaniment of a portion of what we may term the "Love" motive. The opening three notes of the chorus being then thrice heard in the orchestra, the voices continue with detached passages, until a sudden change in the character of the music prepares for the entrance of the *Wicked Fay*, who utters the warning as soon as she appears, a contrasting theme which we presume may be accepted as that of the evil omen, being afterwards cleverly worked with the "Love" motive already mentioned, the scene indeed containing dramatic music of a high order. In the Orchestral Interlude, which follows this, preceded by a brief tenor solo, we have the whole of the "Love" motive which is shadowed forth in the first chorus, a beautiful flowing melody in E major, after which the tenor solo is resumed in D major, the same motive is given in various keys in the orchestra; and, after a return to E major, with another short tenor solo, the subject dying off in the orchestra, effectively concludes the Prologue.

Scene 1 introduces us to a hall in the *King's* Palace, beginning with a festive chorus in B flat, preluded by a brief instrumental symphony, to greet the entrance of the *King* and *Princess*. This choral piece has a pleasing subject in waltz rhythm, which is afterwards made a prominent theme in the work; and, apart from the excellent vocal writing in the movement, warm praise must be given for the clever and varied accompaniment, which enriches without disturbing the melodious flow of the voice parts. The next number is a Scena for the *King*, *Princess*, and Chorus, and commences with the opening instrumental phrase of the Cantata. The *King* then, in a bold Recitative, tells how the cloud which for years overshadowed the path of his child has now vanished; but whilst he sings, the motive which represents the warning of the *Wicked Fay* is heard. This is followed by a bright chorus, "Long live the daughter of our King," and a very fine solo for the *King*, with which the chorus unites; this movement, indeed, being one of the best in the work. Phrases of dance-music are then heard, and the *Princess* wanders dreamily from the banquetting hall, the music gradually growing fainter until, ending upon the dominant, the next number commences with a solo for the *Princess*, in C. This soliloquy of the maiden is full of beauty, both in the voice part and orchestral accompaniments, a good effect being gained by the strains of dance-music being heard in the distance, and ceasing as the *Princess* enters the turret-chamber and closes the door. In Scene 2 the *Wicked Fay*, disguised as an old crone, is at the spinning-wheel; and, after a brief duet, the *Fay* sings a ballad in D minor, the effect of which is much heightened by a quaint figure in the accompaniment. In this piece the words of the doom are accompanied by the motive already mentioned, the

*Princess* mechanically repeats them, and, after some clever vocal writing, the spindle pricks the finger of the poor victim (fulfilling the words of the "warning"), and she falls back in a swoon, whilst the *Fay* utters some few phrases in triumph. The Incantation Scene follows, and this, it is unnecessary to say, can be but feebly described, the colouring of the orchestra—in the details of which Mr. Cowen has indeed fully proved himself a master throughout the work—being so important an element in the general effect as to render it impossible to separate the vocal from the instrumental portions of this highly interesting number. We may say, however, that it commences with a solo by the *Wicked Fay*, "Spring from the earth, red roses," the beauty of the melody being materially aided by the florid figure of accompaniment; the theme is then taken up by the basses, and the solo being resumed, is responded to by tenors and basses in unison, an effective and highly dramatic climax being gained (with a free use of the "Doom" motive), the movement ending with the ominous words "She must die." A Choral Interlude, in E flat, illustrative of the sleep of the *Princess*, *King*, and *Courtiers*, now occurs, forming not only an effective contrast with the exciting movement which precedes it, but with its beautiful orchestral accompaniment, containing reminiscences of representative themes, being most charmingly descriptive of the quiet which reigns throughout the Palace. On the dominant harmony of A flat major, a choral phrase in unison then announces that the sleepers are under the spell of witchcraft, and after asking who will awake them, a signal is heard. At the commencement of Scene 3, in the Hall of the Castle, as before, this signal grows louder (the notes being the same as those beginning the "Love" motive), and is afterwards combined with the theme representative of the *Good Fairies*, which occurs in the opening chorus of the work. At the end of this orchestral piece, the *Prince* enters, and in a series of recitative passages calls upon the sleepers to arouse, but, finding no response, he hurries to the turret-chamber in search of the beautiful *Princess* foreshadowed in his dreams, the sound of the horn signal dying off as he reaches the room. The fourth, and last, Scene begins with the entry of the *Prince* into the turret-chamber, where the *Princess* lies asleep on a couch strewn with rose-leaves. A beautiful theme from the orchestra prefaces the passionate utterances of the *Prince*, as he kneels before the Sleeping Beauty; and, after a fine solo—appropriately beginning and ending with the "Love" motive—he kisses her, and she awakes. An excellent dramatic effect is here gained by the resumption of the dance music precisely where it left off in the first scene, and its continuance through a portion of the following duet, the "Love" theme afterwards stealing in, and being given in its entire form to the *Princess* where she declares her affection. The duet which succeeds this is made up chiefly of passages already heard; the dance theme and chorus is then resumed, and a bright and jubilant coda concludes the work. Mr. Cowen's graceful and melodious music received ample justice from the principal vocalists. Mrs. Hutchinson's pure voice and cultivated style invested the part of the *Princess* with much interest, her scene where she wanders from the banquet hall and her solo on awaking from her long slumber being sung with much earnest feeling and unexaggerated expression; Madame Trebelli was sufficiently impressive as the *Wicked Fay*; Mr. Lloyd (the *Prince*) received quite an ovation after his fine and impassioned delivery of the solo addressed to the *Princess* in the turret-chamber; and Mr. F. King, as the *King*, gave the whole of the music allotted to him with excellent effect. The choral portions of the work evidenced the result of very careful preparation; and the composer, who conducted, had every reason to be gratified with the spontaneous marks of genuine appreciation of his artistic labours which greeted him throughout, as well as at the conclusion of his Cantata.

In the second part of the programme notice is only demanded for an important Scene, "Love lost on earth," the words by Mr. T. Spencer, composed especially for Mr. Lloyd by Mr. A. C. Mackenzie, who conducted the work. The verses pathetically tell the story of one who within a sacred edifice dedicates his life to heaven, in memory of a being loved and lost on earth, and earnestly entreats that he may be released by death, and rejoin his beloved in ever-

lasting life. The piece opens with an impressive *Largo* in B flat minor, an instrumental Introduction effectively leading to the voice part, beginning and ending upon the dominant harmony, which is prolonged in the orchestral part, and succeeded by a passionate Invocation, commencing on the words of the title, in the tonic major. The alternations of feeling are faithfully reflected both in the vocal and instrumental parts throughout, a change to the relative major, and back to the tonic major, with an agitated triplet accompaniment, being points of much interest, the oft repeated words "I call on death," at the conclusion, being set with a musical eloquence evidencing a high sense of dramatic effect in the composer. Magnificently sung as it was by Mr. Lloyd, the scene created a marked effect, both vocalist and composer being recalled to the platform and enthusiastically applauded. Señor Sarasate's playing of Mendelssohn's Violin Concerto, and Saint-Saëns's Introduction and Rondo Capriccioso, Madame Trebelli's singing of the Brindisi from "Lucrezia Borgia," and the performance of Wagner's Overture to "Tannhäuser," by the band, were of course most welcome items in a really attractive programme, and were all received with much applause.

It is almost needless to say that a thoroughly appreciative audience was attracted by the first performance of Gounod's new Oratorio "Mors et Vita," on Wednesday morning; and that with the recollection of the extraordinary effect produced at the last Festival by the great French composer's "Redemption," the anxiously expectant auditors required but the first uplifting of Herr Richter's baton to centre the whole of their attention upon the music with a reverence and earnestness which cannot but be accepted as the fittest tribute to the solemnity of the theme and the power of the composer.

Respecting the design of the work, we have already allowed M. Gounod to speak for himself, and have now to record the truly admirable manner in which this design has been carried out. Those who know the earnestness with which the composer throws his whole nature into the musical embodiment of a religious theme can scarcely wonder that he would ever rest content with merely setting a sacred libretto prepared to his hand; and, as in the case of "The Redemption," therefore, he has himself compiled the text, chiefly from the Scriptures, but with a few extracts from St. Augustine. The work—very wisely sung to a Latin text, but with an English translation in the Book of Words—is divided into three Parts, the first, "Mors," preceded by a Prologue, and concluding with an instrumental Epilogue; the second, "Judicium," descriptive of the Divine Judgment; and the third, "Vita," the motto "Cælum novum: novam terram," embodying the subject of this final section, the realisation of the Christian faith, as set forth in the Apocalypse. We have M. Gounod's own authority for stating that "Mors et Vita" is a continuation of his "Redemption," and so in truth it must be considered: but no more convincing proof of the trained artistic mind of the composer need be adduced than the dissimilarity of the treatment of the two works. In our criticism upon "The Redemption," on its production, we particularly dwelt upon the judgment shown in moulding the libretto into a dramatic shape, not only the various scenes illustrated, but the personality of those who take part in them, imperatively demanding such form; but the sequel has nothing save the partial connection of the subject to link it with the earlier work; for in "The Redemption" we have a narration of sacred incidents vivified by the colouring of the musical artist, whilst in "Mors et Vita" the eloquence of music is employed to deepen the devotional feeling evoked by a calm contemplation of the great and accepted truths of Christianity. It has already been shown that the composer has availed himself of the modern device of using "representative themes," but beyond this bond of union with other writers of our day, the style is wholly and solely that of M. Gounod, wealth of melody, real sympathy with every portion of the text, rich harmonic combinations, variety of orchestral colour—which, indeed, can be but faintly indicated, even in the minutest notice—and the most perfect symmetry in the plan of the several movements, being so strikingly manifested throughout the work as to prove not only that his resources are inexhaustible, but that his highest powers are called forth by the sacred subject he has chosen, the nature of which



## Matona, lovely maiden.

(MATONA, MIA CARA.) \*

MADRIGAL FOR FOUR VOICES.

Words imitated and adapted from the original Italian  
by W. A. BARRETT.Composed by ORLANDO LASSUS  
(1520—1594).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 &amp; 81, QUEEN STREET (E.C.)

*Moderately lively.*

SOPRANO.  
Ma - to - na, love - ly maid - en, O lis - ten to . . the song,  
Ma - to - na, mi - a ca - ra, Mi fol - le - re . . can - zon,

ALTO.  
Ma - to - na, love - ly maid - en, O lis - ten to the song,  
Ma - to - na, mi - a ca - ra, Mi fol - le - re can - zon,

TENOR.  
Ma - to - na, love - ly maid - en, O lis - ten to the song,  
Ma - to - na, mi - a ca - ra, Mi fol - le - re can - zon,

BASS.  
Ma - to - na, love - ly maid - en, O lis - ten to the song,  
Ma - to - na, mi - a ca - ra, Mi fol - le - re can - zon,

Accomp. *(ad lib.)*  
*Moderately lively.*  
*f*

Ma - to - na, love - ly maid - en, O lis - ten to . . the song I  
Ma - to - na, mi - a ca - ra, Mi fol - le - re . . can - zon Can .

Ma - to - na, love - ly maid - en, O lis - ten to the song I  
Ma - to - na, mi - a ca - ra, Mi fol - le - re can - zon Can .

Ma - to - na, love - ly maid - en, O lis - ten to the . . song I  
Ma - to - na, mi - a ca - ra, Mi fol - le - re can - zon Can .

Ma - to - na, love - ly maid - en, O lis - ten to the song I  
Ma - to - na, mi - a ca - ra, Mi fol - le - re can - zon Can .

*p*

\* Sung at the Concerts of Netherlandish Music at the Albert Hall, in connection with the Exhibition of Inventions and Music, by the Amsterdam Choir, under the direction of Heer Daniel de Lange, 15th July, 1885.

sing beneath thy win - dow While night - clouds roll a - long. Dong, dong, dong, der-ry, der-ry,  
 - tar sot - to fi - nes - tra, Lant - ze buon com - pag - non. Don, don, don, di - ri, di - ri,  
 sing beneath thy win - dow While night-clouds roll a - long. Dong, dong, dong, der-ry, der-ry,  
 - tar sot - to fi - nes - tra, Lant - ze .. buon com - pag - non. Don, don, don, di - ri, di - ri,  
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 - tar sot - to fi - nes - tra, Lant - ze buon com - pag - non. Don, don, don, di - ri, di - ri,

dong, dong, dong, dong, dong, dong, der - ry, der - ry, dong, dong, dong, dong.  
 don, don, don, don, don, don, di - ri, di - ri, don, don, don, don.  
 dong, dong, dong, dong, dong, dong, der - ry, der - ry, dong, dong, dong, dong.  
 don, don, don, don, don, don, di - ri, di - ri, don, don, don, don.  
 dong, dong, dong, dong, dong, dong, der - ry, der - ry, dong, dong, dong, dong.  
 don, don, don, don, don, don, di - ri, di - ri, don, don, don, don.  
 dong, dong, dong, dong, dong, dong, der - ry, der - ry, dong, dong, dong, dong.  
 don, don, don, don, don, don, di - ri, di - ri, don, don, don, don.

*1st time f, 2nd time p.* *cres.*

I pray you hear my dit - ty, 'Tis sweet and not too long, 'Tis point-ed, if not  
 Ti pre-go m'as-col - ta - re, Che mi can - tar de bon, E mi ti fol - ler

*1st time f, 2nd time p.* *cres.*

I pray you hear my dit - ty, 'Tis sweet and not too long, 'Tis point-ed, if not  
 Ti pre-go m'as-col - ta - re, Che mi can - tar de bon, E mi ti fol - ler

*1st time f, 2nd time p.* *cres.*

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*1st time f, 2nd time p.* *cres.*

I pray you hear my dit - ty, 'Tis sweet and not too long, 'Tis point-ed, if not  
 Ti pre-go m'as-col - ta - re, Che mi can - tar de bon, E mi ti fol - ler

wit - ty, And sharp - en'd like a prong, Dong, dong, dong, derry, derry, dong, dong, dong,  
 be - ne, Co - me : gre - co e ca - pon. Don, don, don, di-ri, di-ri, don, don, don,

wit - ty, sharp - en'd like a prong, Dong, dong, dong, derry, derry, dong, dong, dong,  
 be - ne, Co - me gre - co e ca - pon. Don, don, don, di-ri, di-ri, don, don, don,

wit - ty, . . And sharp - en'd like a prong, Dong, dong, dong, derry, derry, dong, dong, dong,  
 be - ne, Co - me gre - co e ca - pon. Don, don, don, di-ri, di-ri, don, don, don, don,

wit - ty, And sharp - en'd like a prong, Dong, dong, dong, derry, derry, dong, dong,  
 be - ne, Co - me gre - co e ca - pon. Don, don, don, di-ri, di-ri, don, don,

*ppp* 1st time *f*, 2nd time *p*. \*

dong, dong, dong, dong, der-ry, der-ry, dong, dong, dong, dong. The words of choic-est tis - sue, To  
don, don, don, don, di - ri, di - ri, don, don, don, don. Co - mander al - le caz - ze, Caz -

*ppp* 1st time *f*, 2nd time *p*. \*

dong, dong, dong, dong, der-ry, der-ry, dong, dong, dong, dong. The words of choic-est tis - sue, To  
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*ppp* 1st time *f*, 2nd time *p*. \*

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don, don, don, don, di - ri, di - ri, don, don, don, don. Co - mander al - le caz - ze,

*ppp* 1st time *f*, 2nd time *p*. \*

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don, don, don, don, di - ri, di - ri, don, don, don, don. Co - mander al - le caz - ze,

*cres.* *f* *mf*

shoot, to shoot love's aim, be - long, Then from your win - dow is - sue,  
- zar, caz - zar con le ful - con, Mi ti por - tar be - caz - ze,

*cres.* *f* *mf*

shoot, to shoot love's aim, be - long, Then from your win - dow is - sue,  
- zar, caz - zar con le ful - con, Mi ti por - tar be - caz - ze,

*cres.* *f* *mf*

To shoot, to shoot love's aim, be - long, Then from your win - dow is - sue,  
Caz - zar, caz - zar con le ful - con, Mi ti por - tar be - caz - ze,

*cres.* *f* *mf*

To shoot, to shoot love's aim, be - long,  
Caz - zar, caz - zar con le ful - con,

\* Should be sung to imitate a sneeze.



*cres.* *pp* *ppp*

Or else you do me wrong. Dong, dong, dong, der-ry, der-ry, dong, dong,      dong, dong, dong, dong,  
Gras se co-me ro-yon. Don, don, don, di-ri, di-ri, don, don,      don, don, don, don,

opus. *pp* *ppp*

Or else you do me wrong, Dong, dong, dong, der-ry, der-ry, dong, dong, dong, dong, dong, dong,  
Gong, gong, gong, Gong, dong, dong, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding,

*cris.* *pp* *PPP*

Or else you do me wrong. Dong, dong, dong, der-ry, der-ry, dong, dong, dong, dong, dong, dong, dong.

Cres- se co - me co - gnos- Don, don, don, ti - ri, ti - ri, don, don, don, don, don, don, don, don,  
 cres. *pp* *ppp*

Or else you do me wrong. Dong, dong, dong, der - ry, der - ry, dong,      dong,      dong, dong, dong,  
*Gras - se, co - me*      rô - gnan, Don, don, don, di - ri, di - ri, don,      don,      don, don, don,

1st time *f*, 2nd time *p*.

dong, der-ry, der-ry, dong, dong,      dong, dong,      You'll say, if once you catch them, And note their  
dong, di - ri, di - ri, dong, dong,      dong, dong,      Si mi non sa-per di - re, Tou - te bel

1st time *f*, 2nd time *p*.

The first system of musical notation for 'The Song of the Fishes'. It consists of a single staff with a treble clef. The melody is written in a simple, rhythmic style. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). There is a repeat sign after the first measure. The second time through the first measure is marked 'p' (piano). The second system continues the melody: D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

dong, der-ry, der-ry, dong, dong, dong,      dong.  
 don, di-ri, di-ri don, don, don,      don.


You'll say, if once you catch them. And note their  
 Si mi noa sa-per di-re, Tan-te bel

1st time *f*, 2nd time *p*.

long, der-ry, der-ry, long, long, long, long, long.  
don, di - ri, di - ri, don, don, don, don, don.

You'll say, if once you catch them, And note their  
Si mi non su-per di - re, Tau - te bel -

1st time *f*, 2nd time *p*.



dong, der-ry, der-ry, dong,      dong,      dong.      You'll say, if once you catch them, And note their  
 don, di-ri, di-ri, don,      don,      don.      Si mi non sa-ber di-re, Tan-te bat-

1st time *f*, 2nd time *p*.

The first system of the musical score for 'The Merry Widow' waltz. It consists of two staves, treble and bass. The key signature has one flat (B-flat) and the time signature is 3/4. The melody is written in the treble staff, and the bass staff provides harmonic support. The piece is marked '1st time *f*, 2nd time *p*.' indicating a first ending and a repeat with a change in dynamics.

*dim.*

fine ding-dong, Pe - trar - cha could not match them, They are so  
 - le ra - zon, Pe - trar - cha mi . . non sa - per, Ne fon - te

*dim.*

. . . fine ding - dong, Pe - trar - cha could not match them, They . . are so  
 - le ra - zon, Pe - trar - cha mi . . non sa - per, Ne . . fon te

*dim.*

fine ding - dong, Pe - trar - cha could not match them, They are so  
 - le ra - zon, Pe - trar - cha mi . . non sa - per, Ne fon - te

*f dim.*

fine ding - dong, Pe - trar - cha could not match them, They are so  
 - le ra - zon, Pe - trar - cha mi . . non sa - per, Ne fon - te

*ppp*

sweet and strong. Dong, dong, dong, derry, derry, dong, dong, dong, dong, dong, derry, derry,  
 d'He - li - con. Don, don, don, di-ri, di-ri, don, don, don, don, don, don, don, di-ri, di-ri,

*ppp*

sweet and strong. Dong, dong, dong, derry, derry, dong, dong, dong, dong, dong, derry, derry,  
 d'He - li - con. Don, don, don, di-ri, di-ri, don, don, don, don, don, don, don, di-ri, di-ri,

*ppp*

sweet and strong. Dong, dong, dong, derry, derry, dong, dong, dong, dong, dong, derry, derry,  
 d'He - li - con. Don, don, don, di-ri, di-ri, don, don, don, don, don, don, don, di-ri, di-ri,

*ppp*

sweet and strong. Dong, dong, dong, derry, derry, dong, dong, dong, dong, dong, derry, derry,  
 d'He - li - con. Don, don, don, di-ri, di-ri, don, don, don, don, don, don, don, di-ri, di-ri,

*ppp*

1st time *f*, 2nd time *p*.

dong, dong, dong, dong, But if you think the mea - sure Should to all  
 don, don, don, don. Se ti mi fol - ler be - ne, Mi non es -

1st time *f*, 2nd time *p*.

dong, dong, dong, dong, But if you think the mea - sure Should to all  
 don, don, don, don. Se ti mi fol - ler be - ne, Mi non es -

1st time *f*, 2nd time *p*.

dong, dong, dong, dong, dong, But if you think the mea - sure Should to all  
 don, don, don, don, don. Se ti mi fol - ler be - ne, Mi non es -

1st time *f*, 2nd time *p*.

dong, dong, dong, But if you think the mea - sure Should to all  
 don, don, don. Se ti mi fol - ler be - ne, Mi non es -

1st time *f*, 2nd time *p*.

scorn be - long, A more com-ply-ing trea - sure I'll choose, I'll choose  
 - ser pol - tron, Mi frie-car tut-ta not - te Ur - tar, ur - tar

scorn be - long, A more com-ply-ing trea - sure I'll choose, I'll choose, I'll  
 - ser pol - tron, Mi frie-car tut-ta not - te Ur - tar, ur - tar, ur -

. . scorn be - long, A more com-ply-ing trea - sure I'll choose, I'll choose, I'll  
 - ser pol - tron, Mi frie-car tut-ta not - te Ur - tar, ur - tar, ur -

scorn be - long, A more com-ply-ing trea - sure I'll choose, I'll choose  
 - ser pol - tron, Mi frie-car tut-ta not - te Ur - tar, ur - tar

\* Should be sung to imitate a sneeze.

from out the throng. *ppp* Dong, dong, dong, der-ry, der-ry, dong, dong, dong, dong, dong, dong, dong, dong,  
 co - me mon - ton. Don, don, don, di - ri, di - ri, don, don, don, don, don, don, don, don,

choose from out the throng. *ppp* Dong, dong, dong, der-ry, der-ry, dong, dong, dong, dong, dong, dong, dong, dong,  
 - tar co - me mon - ton. Don, don, don, di - ri, di - ri, don, don, don, don, don, don, don, don,

choose from out the throng. *ppp* Dong, dong, dong, der-ry, der-ry, dong, dong, dong, dong, dong, dong, dong, dong,  
 - tar co - me mon - ton. Don, don, don, di - ri, di - ri, don, don, don, don, don, don, don, don,

from out the throng. *ppp* Dong, dong, dong, der-ry, der-ry, dong, dong, dong, dong, dong, dong, dong, dong,  
 co - me mon - ton. Don, don, don, di - ri, di - ri, don, don, don, don, don, don, don, don,

*rall.*  
 dong, der-ry, der-ry, dong, dong, dong, dong, dong, dong, dong, dong, dong, dong, dong,  
 don, di - ri, di - ri, don, don, don, don, don, don, don, don, don, don, don,

*rall.*  
 dong, der-ry, der-ry, dong, dong, dong, dong, dong, dong, dong, dong, dong, dong, dong,  
 don, di - ri, di - ri, don, don, don, don, don, don, don, don, don, don, don,

*rall.*  
 dong, der-ry, der-ry, dong, dong, dong, dong, dong, dong, dong, dong, dong, dong, dong,  
 don, di - ri, di - ri, don, don, don, don, don, don, don, don, don, don, don,

*rall.*  
 dong, der-ry, der-ry, dong, dong, dong, dong, dong, dong, dong, dong, dong, dong, dong,  
 don, di - ri, di - ri, don, don, don, don, don, don, don, don, don, don, don,

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leads him to reflect the severe ecclesiastical school heralded by Palestrina where such treatment seems congenial to his text, but to shake off all slavish adherence to cherished models whenever and wherever a brighter setting of the words appears to him more appropriate.

The work opens with a Prologue in C minor, a few bars of introduction, on a tonic pedal, leading to a choral passage in unison, at the conclusion of which the first of the representative themes, which we may here appropriately term the "Death" motive, followed by two wailing chords from the orchestra, expresses the solemn text, "Horrendum est incidere in manus Dei viventis" ("It is a fearful thing to fall into the hands of the living God"). After two repetitions of this phrase, each time a semitone higher, the key changes to the tonic major, when the hopeful words of the Redeemer—"Ego sum Resurrectio et Vita"—accompanied by horns, trumpets, and strings, are heard in a declamatory passage for baritone, which being afterwards sung by the full chorus brings the Prologue to an impressive close. The Requiem for the Dead, which really commences the first part, is preluded by an instrumental Adagio and Andante in C minor, the latter beginning in the form of a strict Fugue, but shortly interrupted and leading through a dominant pedal to the choral utterance "Requiem eternam." At the *poco più mosso* the second representative theme occurs in the orchestra. This subject, which M. Gounod tells us is expressive of "sorrow and tears," forms a fitting accompaniment to the monotone phrases of the vocal parts. A charming Quartet in A flat, repeated by the choir in G, and a melodious soprano solo, responded to by the other voices, are followed by a resumption of the "Death" motive by the choir, given thrice, as before, but this time a whole tone lower on each repetition. The opening theme of the Requiem, sung by the solo voices, then occurs, and is succeeded by the melodious "Kyrie," for chorus, in the tonic major, with a florid accompaniment. The fine massive chorus which follows, "A custodia matutina usque ad noctem," is written *alla Capella*, for a double choir, and although a successful specimen of the solid contrapuntal style of the old Italian masters, has something besides this evidence of scholastic knowledge on the part of its composer to recommend it. We have ample proof in all M. Gounod's religious works that he never displays his condition, save where by such means he can invest his text with additional vitality; and we look upon this chorus, therefore, not as a concession to those who believe that for the "true" school of sacred writing we must return to the idiom of former years, but because he had to set these beautiful words with due regard to their solemn import, and has chosen the form which he conceived best suited to the purpose. The "Dies Iræ" commences *fortissimo* with the "Death" motive, for the orchestra, enforced by the brass instruments, a quiet chorus, with detached chords, leading most effectively to the "Tuba mirum," in which the bold choral unison phrase is accompanied with trumpet calls, the "Death" motive being heard throughout, with the basses of the orchestra, the masterly handling of this prevailing theme, not only with the basses, but, in contrary motion, with the wood-wind instruments, on the words "Mors stupebit," gently breathed by the choir, evidencing the care with which the composer has thought out every detail of this really beautiful movement. The Quartet and Chorus, "Quid sum, miser," beginning in G minor, and passing into E flat major, charmingly melodious, and placidly accompanied, forms a grateful contrast with the solemn movements which precede it; but the following soprano solo and chorus, "Felix Culpæ," in A flat major, is a perfect gem, and produced a thrilling effect upon the auditors. The exquisite strain, sung first by the soprano, afterwards, in varied form and with florid accompaniment, by the chorus, and then by the solo voice combined with the choir, left indeed a deep impression upon the audience; and there can be little doubt that, apart from the work in which it was first heard, the movement will frequently find a place in programmes of sacred music. A duet, for soprano and alto, with chorus, "Quærens me, sedisti," again introduces the first and second representative themes, and the movement, commencing with an effectively written duet, contains some excellent choral writing. This is

succeeded by a quartet with chorus, "Ingemisco tanquam reus," in which a chromatic phrase, given out by the soprano voice in F minor, imitated a fourth below by the alto, and replied to by the tenor, leads to a few bars of canonical imitation upon a theme given to the baritone; a melodious strain for the solo voices, in the relative major, commenced by tenor and bass, and joined by the other voices, being followed most effectively by the first entrance of the choir, the key changing to F major, with a flowing arpeggio accompaniment. A beautiful tenor solo, "Inter oves locum præsta," forms an excellent point of repose between the preceding movement and the following, "Confutatis maledictis," in A minor, in which the "Death" motive, with its accompanying plaintive chords, is again heard at the commencement, and leads to a placid and melodious Quartet, the key being changed to G major, and afterwards to E flat, the sudden cessation of the florid accompaniment to which, towards the conclusion, gives place to some detached unaccompanied vocal phrases, most eloquently expressive of the supplicating character of the words. "Lacrymosa," after a few bars of symphony, begins with a choral passage in unison, repeated, according to a favourite plan of the composer, a third higher. An impressive phrase, sung first by the solo Quartet, and then by the choir, with some unaccompanied choral passages on the words "Pie Jesu," finish the vocal portion of the movement, which dies off in the orchestra with the second representative theme, still in the same key as when first heard. The Offertorium, "Domine Jesu Christe, Rex Gloriæ," is a boldly written double chorus, in D minor, an effective *diminuendo* leading to a soprano solo in the tonic major, accompanied in triplets, and followed by a strict Fugue on a well-marked subject, commenced by the basses, on the words "Quam olim Abraham," but not developed to any great extent. The "Sanctus," for tenor solo, with chorus, one of those beautiful *suave* movements which Gounod alone could have written, is remarkable, not only for the exquisite melodiousness of the subject, but for the eloquence of the choral responsive phrases, and the delicacy of the instrumentation; the triplet accompaniment for violins and violas, and the judicious employment of the harps, being in happy sympathy with the nature of the text. The choral "Pleni sunt Celi" and "Hosanna in Excelsis" conclude the movement with much effect. In the quartet, "Pie Jesu," in E minor, the second representative theme occurs in the major key, not in C, as given by the composer in his preface, but in D, the subject afterwards being heard in E minor and major, in which latter key the movement ends. The "Agnus Dei," in A flat major, is written for solo soprano, with chorus, the lovely theme, on the words "Dona eis"—which the composer tells us represents "the happiness of the blessed"—soaring above the choir with thrilling effect, and the orchestral accompaniments throughout being in true sympathy with the text. To the words "Lux æterna," sung *pianissimo* by the choir (before which the "Death" motive creeps in once more, having previously been heard in the basses of the orchestral accompaniment), we have some appropriately quiet chords; and a point worthy of mention is the enharmonic change of the A flat, the last note of the symphony, into G sharp, to commence the orchestral Epilogue, which with a skilful treatment of the first and second representative themes—the latter for the first time in C major—scored with a masterly hand, and supplemented by the organ, most appropriately brings the first part of the work to a close.

The second part, "Judicium," may be said to form a connecting link between the two great divisions of the work, "Mors et Vita," and consists of six numbers, three of which are instrumental. Of the imagination displayed in these orchestral movements, coloured as they are by so great a master of instrumentation as Gounod, it would be impossible to convey more than a faint impression. Of course, handled by an inferior artist, a score containing six trumpets, six horns, four trombones, with even cymbals and side-drums, would merely mean a large accession to the noise so often mistaken for power; but the wondrous blending of the mass of sound—especially in the "Tuba ad ultimum judicium"—produced an overwhelming effect, and so thoroughly realised the deeply religious nature of the theme that we doubt whether, had applause been per-

mitted, a single mark of approbation would have been elicited from the auditors. The first of these three orchestral movements is a Prelude, "Somnus mortuorum," a placid Adagio, commencing in E major, and changing to A minor, the conclusion of the number creating a feeling of almost painful suspense by closing upon the second inversion of the augmented triad on the third of the scale. The intervals of this harmony commence the following movement, "Tubæ ad ultimum judicium," the gradual entry of the trumpets upon this chord—with its piercing augmented fifth—suggesting, with thrilling effect, the awakening of the dead "at the terrifying call of the angelic trumpets," alluded to in the composer's preface. After repeated trumpet-calls, upon a tonic harmony, combined with chromatic runs, this dissonant chord is resumed and persistently repeated against the "Death" motive in the bass, the movement, indeed, as a specimen of forcible and unexaggerated tone-painting being one of the finest in the work. Some detached *tremolo* phrases commence the next movement, "Resurrectio mortuorum," the trumpet-calls re-appear, a subject, in augmentation, from the "Somnus mortuorum" being used as an inner part, and the number ends with a short baritone solo, announcing the coming of the "Son of Man." The next number, "Judex," opens with an important orchestral Prelude containing three themes, the second and third of which (the latter the subject first heard in the Soprano solo of the "Agnus Dei") are played in the accompaniment of the Chorus which follows, the first re-appearing in the few bars of symphony at the close of the movement. "Judicium electorum" is divided into several sections, and although comparatively short, is one of the most deeply considered and impressive of the chain of movements in this part. It commences with a baritone recitative announcing the gathering of the nations, after which the "theme of the blessed" is appropriately used to accompany a longer declamatory solo for the same voice, in D, which, ending on the dominant harmony, leads to one of the most exquisite soprano solos ever written, even by Gounod, the simple purity of which, apart from its abstract musical attraction, invests the words to which it is set—"Beati qui lavant stolas suas in Sanguine Agni"—with an earnest eloquence beyond the power of description. A modulation into G introduces the angelic choir (sopranos and altos) on a quiet phrase, followed by the theme already given, in the original key, the soprano afterwards joining the choir with charming effect. The movement concludes with the words "In memoriâ aternâ," sung as a chant by the full choir, unaccompanied. A brief baritone solo prefaces the next movement, "Judicium rejectionum," in which the plan of the opening Prologue is almost preserved throughout. The "Death" motive, which has up to this point formed so prominent a portion of the work, appears here, as might be anticipated, for the last time; but the unisonous choral phrase, creeping up a semitone on each repetition, is confined to the tenors and basses. Then, preceded by two bars of recitative for baritone, the tenors and basses sing alternate bars with the sopranos and altos afterwards joining, but still in unison, a return to the trumpet-calls terminating the movement and the Second Part of the work.

The Third Part, "Vita," commences with an orchestral movement most delicately scored, and entitled "Visio Sancti Joannis," beginning with chromatic passages of holding notes for the higher instruments, alternated with soft arpeggios for the harp. A baritone recitative then tells of the New Heaven and Earth, a solo for the same voice, "Jerusalem Cælestis," preceded by a melodious symphony, being a truly appropriate setting of the words "And I, John, saw the Holy City descending out of Heaven." The choral "Sanctus," in A major, begins with a *cantabile* subject for the orchestra, with syncopated bass. Six sopranos then utter a simple phrase, repeated a fifth below by the same number of contraltos, to a melodious orchestral figure with arpeggio accompaniment. A beautiful change into C major then occurs, when each section of the choir utters in succession the word "Sanctus," to the interval of a falling fifth, the original instrumental theme being repeated as an accompaniment, a brief subject, with full choral harmony, terminating the movement. A declamatory baritone solo—the "Great

voice out of Heaven"—begins the next movement, and this is followed by a unisonous choral passage, harmonised on its repetition, and accompanied with flowing arpeggios, the sublime words of the text being indeed most sympathetically set. A very fine Quartet, "Et absterget Deus," follows this, the consoling words, "And God shall wipe away all tears," being commenced by the soprano, repeated by the other voices, and afterwards in Quartet, the harmonies throughout being in true accord with the subject, and the theme expressive of "Consolation and joy" clinging lovingly around the accompaniment. When the voices afterwards announce, in alternate phrases, that "Death shall be no more," this theme is again used with exquisite effect, its constant recurrence in this movement, indeed, thoroughly fulfilling its mission. In the two following movements the impressive character of the text is admirably coloured by choral monotone phrases, "Ego sum Alpha et Omega," especially, fully realising the deep import of the words by the vocal reiteration of the fifth of the scale, with a placid figure in the accompaniment. A fine change now occurs from the key of C to that of B, when the choir, singing the words "Et ero illi Deus," the lovely theme typical of the happiness of the blessed streams from the orchestra with charming effect. A monotone phrase previously heard to the same words, "Ecce tabernaculum Dei," is now sung; and, after some passages of imitation, the movement concludes with a bright chorus in which the sopranos mount up to B, a few bars of symphony at the conclusion introducing for the last time the "Consolation" theme. "Hosanna," the final movement, commences with the exposition of a tonal Fugue; but, like most of the composer's specimens of this class of writing, choral effects apart from what seemed the original design gradually arise; and, with a well developed Coda, the work is brought to a conclusion, leaving upon the mind of the auditors not only a feeling of the deepest reverence for the sublimity of the subject thus vividly placed before them, but of admiration for the genius of an artist who can so intensify that feeling by the mighty power of music.

The absolutely perfect manner in which the Oratorio was rendered, by principal vocalists, band, and chorus, renders it difficult to select special pieces for commendation. Madame Albani's music, however, forms so prominent a portion of the work that we cannot withhold our expressions of the highest admiration, not only for the exquisite manner in which she vocalised the heavenly melodies assigned to her by the Composer—notably, perhaps, the "Felix culpa" and "Agnus Dei"—but for the heart she threw into every phrase of her part in the Quartets, creating indeed so profound an impression upon every one of the vast audience assembled that the very effort to restrain applause seemed more eloquent in its silence than the most enthusiastic marks of approbation. Our high appreciation of Madame Albani's exceptional powers, however, must not prevent a well-deserved meed of praise to Madame Patey, who sang everything she had to sing like a thorough artist; to Mr. Lloyd, whose solo and concerted singing throughout the work was instinct with the deepest reverence for the music; and to Mr. Santley, whose delivery of the important declamatory solos, and admirable service in the Quartets, contributed materially to the general effect of the work. The chorus singing was simply superb, both in quality of tone and truth of phrasing, and the angelic choir, wherever introduced, was perfectly seraphic in its effect upon the listeners, especially where it was woven in with the soprano solo. The realisation of the Composer's marvellous orchestration is something indeed to be proud of; and unreservedly we say that had M. Gounod been present on this occasion, he would have been gratified in the highest degree at the exquisite manner in which the whole of his instrumental effects—complicated as they are—were revealed. To the labours of Herr Richter, who worked hard to ensure the triumphant success achieved, the warmest thanks are due, and we heartily congratulate him upon this gratifying result of his efforts, and the Birmingham Festival Authorities upon their wisdom in securing a work destined to shed so enduring a lustre upon these great musical meetings.

At the Concert in the evening the programme commenced with Mr. Thomas Anderson's Cantata "Yule-Tide," composed expressly for the Festival. The work has no

dramatic design or continuous story. Interest, however, is kept alive throughout by a series of tales and adventures, told by a number of kindred and friends gathered together on Christmas Eve. Before mentioning the music of the Cantata it behoves us to award a meed of praise to the authoress of the words, Julia Goddard, who has not only provided the composer with verses admirably suited for the exercise of his skill, but has supplied a group of little poems which fairly claim the reader's attention on their own intrinsic merits. The work opens with a Prologue in the form of a Carol—presumed to be sung outside—preceded by a brief instrumental Introduction. This piece, a quaint and appropriate setting of the words, quietly accompanied, leads to a Chorus of some pretensions, "The snow lies deep," the varied feeling of the poetry being faithfully coloured both by voices and instruments. A tenor Recitative then introduces the "Sailor's Song," a bold and stirring melody, the accompaniment (commencing with a persistent shake on the fifth of the tonic harmony) continuing throughout, in union with the vocal phrases, to depict a storm on Christmas Eve, and the smiling of the sun upon the homeward-bound vessel on the next morning. The peaceful Chorus which follows forms an excellent contrast with the preceding number, and leads to the most beautiful solo in the work—that of a little child who relates her dream—the pure and charmingly sympathetic treatment of this piece, both by poet and composer, producing a highly favourable impression upon the audience, especially the description of the Holy Christ-child, and the transformation of the flower to a "snow-white dove," where the music most happily changes from common to triple measure. The simple syncopated accompaniment to this little gem, at the commencement, and the delicacy of the instrumentation throughout are points worthy of high commendation. We may here say that a good effect is gained by the solo and choral introductions to, and comments upon, the principal vocal pieces, a feeling of continuity being thus given to the work, which, without this aid, it might be difficult to sustain. Such a solo is that for the bass, "Entranced the listening poet heard" (following the song last mentioned), which is, indeed, little more than a Recitative. A Choral then occurs in which one of the company is requested to tell a ghost story. This is replied to by the contralto, who hints that she can relate a thrilling tale of Iceland, told to her by her father, and being encouraged to do so in another Chorus, she commences "The story of Gudrun." Musically, these three introductory pieces have little interest, with the exception of the last Chorus. "Be it ever so weird," many points in which have decided merit, the feeling of expectation aroused by the promised recital of a harrowing narrative being well expressed, and the *maestoso* theme, to the words, "Our hearts are brave as we sit by the fire," being most appropriately bold and decisive. Into the contralto solo and chorus which relates the story, the composer has thrown all his talent, the placid opening in E flat major, "Gudrun she waited on Christmas Eve," accompanied at first by detached chords, and becoming gradually more agitated until, on the unexpected harmony of B flat minor, the appearance of "the horse and its rider" is announced, evidencing real dramatic feeling. It may be questionable whether the choral interruptions to this solo either aid its effect or carry on the idea that it is a tale told to a group of eager listeners; but as abstract descriptive music they merit commendation, especially the concluding chorus, "Gudrun is saved," in which the escape of the maiden by her unconsciously tolling the "Lychgate bell" is coloured by the composer with much graphic power. As this is, in its main points, the same legend as that which has been chosen for musical setting as "The Spectre's Bride," by Antonin Dvořák, it is but fair to Mr. Anderton to say that in selecting his subject he was perfectly unconscious that the Bohemian composer's Cantata was founded upon a similar story. To this effect he has already written to the papers; and we may here say that we most unhesitatingly admit his statement. After this exciting number (to resume our notice of the work), a short soprano solo prefaces a well-written Quintet, "Some say that ever against that season comes," in which Shakespeare's well-known words are appropriately and melodiously set. After a brief instrumental Intermezzo, a solo, with chorus for

female voices, breathes forth a prayer for peace and good will on earth, both the vocal and instrumental parts of this little piece being in admirable keeping with the words. The Quartet and Chorus, "Gloria in Excelsis," which concludes the Cantata, shows that the composer has studied in a good school without having become unduly "scholastic." Some good imitative points are scattered throughout the movement, the part-writing is clear, and the instrumentation, although sufficiently full, never overpowers the voices. The work, which was conducted by Mr. Stockley (who had an overwhelming reception on entering the orchestra), was admirably rendered, the solo vocalists—Mrs. Hutchinson, Madame Trebelli, Mr. Joseph Maas, Mr. F. King, and Mr. Watkin Mills—exerting themselves to the utmost to ensure its success. Mrs. Hutchinson, in the graceful ballad sung by the child; Madame Trebelli, in the solo, with chorus, "Gudrun she waited on Christmas Eve"; Mr. Maas, in the Sailor's Song; and Mr. F. King, in the solo "Entranced the listening poet heard," were extremely effective, and earned well-deserved applause. The composer was called forward at the conclusion, and received with every mark of favour. The first part of the programme concluded with a Symphony in F major, by Mr. Prout, composed for the Festival. Whether the choice of the work commissioned for the occasion was left to the composer we know not; but, if so, thanks are due to Mr. Prout for furnishing so important a contribution. The unison phrase, for violoncellos, clarinets, bassoons, and horns, with which the Introduction commences, is extremely melodious, the treatment of this phrase in full harmony, and heightened in effect on its re-entry by some excellent contrapuntal writing, is sufficiently interesting to ensure the close attention of an audience, the bright opening of the "Allegro con brio" gaining much in effect by this well-contrasted preparatory movement. The principal subject (with the episodes growing naturally from it) and the second, a flowing melody in the dominant, are worked with remarkable skill in the second part, the recapitulation also being highly interesting, not only by the weaving in of portions of the first and second subjects, but by the repetition of the introductory theme with full instrumentation. The second movement, "Larghetto espressivo," in B flat major, has a plaintive principal theme, which, with varied instrumentation, is frequently heard; the episodes and second subject having much grace and elegance. The third movement, "A l'Espanol," an Intermezzo in D minor, is suggestive throughout of the most characteristic Spanish dances, and has some very clever instrumentation, especially for the wood-wind; a point also to be mentioned being the employment of three drums as solo instruments. The Finale, in F major, has an exceedingly bold and effective principal subject, admirably scored, the second theme in the dominant being given to the wind instruments, delicately accompanied by the strings. The re-introduction of these subjects, after some excellent contrapuntal writing, is extremely good; a coda, with an allusion to the primary theme, bringing the work to a highly effective conclusion. In every respect this Symphony reflects much credit upon a composer who is rapidly making his way to the front rank of our native creative artists; and although, perhaps, some surprise may be felt that a writer of such pronounced "advanced" tendencies should produce a composition founded on what are termed the "old lines," we are here bound to consider the work, and not the worker; and that the verdict of the audience fully accorded with our own was proved by the warm applause which greeted Mr. Prout on the conclusion of his Symphony, which he conducted with much ability. We know not who was responsible for the alteration of the order of pieces in the second part of the programme; but certainly, without any notice being given, the performance of Liszt's Hungarian Rhapsody, No. 1, in place of Mozart's Overture to "Zauberflöte," so that many of the audience were left in the dark as to what was really being played, was, to say the least of it, a proceeding which could hardly be expected at a Birmingham Festival. The Rhapsody, however, was finely rendered and warmly applauded. After Berlioz's beautiful song "Absence" had been charmingly sung by Mrs. Hutchinson, another work commissioned for the Festival was given, a Violin Concerto,

composed by Mr. A. C. Mackenzie, and performed by Señor Sarasate. Written by an accomplished violin-player, it may be imagined that the passages, although presenting innumerable difficulties, were such as an artist like Sarasate would feel a pleasure in surmounting; but it is scarcely necessary to say that the work is of a character to challenge criticism upon higher grounds than those of mere effective technical display; and although it certainly requires more than one hearing fully to judge of its merits, its success was most decisive. Beginning in C sharp minor with a striking passage for clarinets, bassoons, violas, and violoncellos, the violin soon enters, with some effective dramatic phrases, the first subject, commenced with the orchestra, being joined by the solo instrument, and continued with most delicate accompaniment. The second subject, in the relative major, is a *cantabile* theme of much beauty, announced by the violin, and repeated by the orchestra. After an effective change of time, episodic passages, an orchestral statement of the principal subject, or the dominant harmony of the relative major, and a bravura passage (*quasi cadenza ad libitum*), we have repetitions of the previous thematic material, cleverly varied and modified—an excellent point being the re-introduction of the first theme by the violin, whilst the orchestra shadows forth the second subject—and after a brilliant Cadenza a brief *Tutti* effectively concludes the movement. The Largo follows without a break, commencing with a melodious theme in A major for the solo instrument, preceded by a figure prominently re-introduced in the course of the movement. In this opening theme we have a somewhat elaborate accompaniment, with changes of *tempo*. This is followed by an episode, and a second melody constructed from the commencing four bars of the movement, an interrupted cadence leading us into C major, in which an important episode occurs. The movement, although not written in regular form, is extremely effective. A piccolo, triangle, and three trombones are added to the score for the Finale, in E major, which begins with two bars for trumpets alone, in octaves. The leading subject is indicated by violins and flutes, and afterwards given, in its perfect form and proper key, to the solo instrument. We have then some excellent development, an important episode in A minor, and an effective recapitulation of the principal themes, a brief animated Coda concluding the movement. The composer, who conducted his work, received the warmest marks of approbation at its conclusion; and the magnificent playing of Señor Sarasate was also thoroughly recognised by repeated rounds of applause, both artists being recalled to the platform. The rest of the programme consisted of Massenet's song, "Ah, depart, vision fair" ("Manon"), well sung by Mr. Maas; Mozart's Overture to "Zauberflöte" playing the audience out.

On Thursday morning Handel's "Messiah," as usual, attracted a crowded audience—another proof that the large accession of new compositions, even of the highest merit, to our store of sacred works in no respect lessens the appreciation of the old ones. With such solo vocalists as those who appeared on this occasion—Madame Albani, Miss Anna Williams, Mrs. Hutchinson, Madame Patey, Mr. Joseph Maas, and Signor Poli—little need be said of the rendering of the Oratorio; but it must be recorded, as at least a step in the right direction, that the score of Herr Robert Franz was used on the occasion—thanks, we presume, to the influence of Herr Richter—and that a few other innovations were introduced, such as the assigning of the two airs "He shall feed His flock" and "Come unto Him" to one soprano vocalist. The choruses were admirably given throughout. "For unto us" and the "Hallelujah" produced a thrilling effect, and the steady and intelligent beat of Herr Richter was sensibly felt by band, chorus, principal singers, and, we may say, also, by the auditors.

The evening Concert commenced with Antonín Dvořák's Cantata "The Spectre's Bride," written, by commission, especially for the Festival, which attracted a large and thoroughly appreciative audience. The story chosen is that treated by Bürger in his ballad of "Lenora," but the legend varies in different countries, the version selected on this occasion being that current in the composer's native land. Karel Jaromír Erben, one of the most meritorious

Bohemian writers of the first half of this century, produced many poems, chiefly arrangements of Bohemian national legends in the popular form, and one of these is adopted as the libretto of the present work, the English translation having been made from the German of K. J. Müller. The story, as set by Dvořák, is as follows: A maiden, before a picture of the Virgin, deplores the loss of father, mother, sister, and brother, and relating her last parting with her betrothed, tells how he enjoined her to spin in the first year, bleach in the next, and make the wedding garments in the third year, when they would be wedded. The three years are over, but she is still alone, and the Maiden breathes a prayer to the Holy Mother that either her lover may be brought to her side or that she may be borne away to him. In answer to this appeal, the spectre bridegroom appears and persuades the Maiden to depart with him at once. The midnight journey, on foot, over boulders and rocks, is made more dismal by the yelling of dogs and the screech-owl. Noises are heard from caverns, and corpse-candles gleam over swamp and marsh. Perceiving that the Maiden carries a prayer-book, a chaplet, and a cross, the spectre lover compels her to give them up to him one by one, that he may hurl them away. After a weary journey of thirty miles, a churchyard is reached, and here the bride is told that she is at home. The spectre then urges her to leap the wall, and, as she hesitates, he shows her the way. Instead of following him, however, she takes to flight, and enters a "tiny house," closing the door after her. This proves to be a charnel-house; and, by the light of the moon shining through a crack in the roof, she perceives a corpse laid upon a plank. Then a knock comes at the door, and the spectre lover calls upon the dead to rise and let him in, or thrust out the living. Three times the corpse moves towards the door to obey the summons; but the prayers of the Maiden make it return to its former position. The crowing of a cock is now heard, which is repeated around, and people coming to early Mass find the Maiden, pale and trembling, in the dead-house, and garments scattered about the graves. All acquainted with Dvořák's works would doubtless expect that in the treatment of this weird subject he would again evidence that remarkable faculty of building up from the simplest materials whole movements of the deepest interest, and that his perfect command of orchestral resources would enable him to colour the varied events of his story with vivid truthfulness; but we doubt whether many were prepared for a display of such forcible dramatic power as is evidenced throughout the Cantata. Like a pencil sketch of a great painting, the pianoforte and vocal score in the hands of the audience conveys but a feeble notion of the massive effects and delicate tints of instrumentation with which this truly original artist has thrown life into every phase of the striking theme he has chosen; and the earnestness with which the auditors followed the stirring events of each scene sufficiently proved that in secular, as in sacred, works the composer can equally command the sympathies of his hearers. In no portion of this remarkable composition is an attempt made to charm the ear at the expense of the dramatic continuity of the narrative. Where melody is demanded, phrases of real musical beauty seem to grow spontaneously from the situation, and are never unduly prolonged for the sake of a tempting, but inartistic, burst of enthusiastic applause.

What may be called the "Spectre" motive is given in the first eight bars of the instrumental Introduction, a wild theme in A minor, announced by muted violins, and this is succeeded by another subject occasionally heard in the work, the two being so ingeniously woven in as to form a movement of much interest, whilst effectually preparing the audience for the exciting musical drama which follows. A Chorus in the same key, "The stroke of midnight soon will sound," is extremely graphic, the persistent detached notes, tonic and dominant, and tonic and supertonic, being a prominent figure in the accompaniment. The choral description of the picture which hangs upon the wall, in the tonic major, although simply written for the voices, derives much interest from the instrumental part, which indeed rarely assumes the character of a mere accompaniment. With a return to the minor, in sympathy with the grief of the "pallid maiden" before the picture, the



Chorus concludes, the "Spectre" motive re-appearing at the end, and dying off unexpectedly on the chord of the relative major. The soprano solo which now occurs, one of the most important in the work, is full of spontaneous dramatic feeling, the recitative in which the *Maiden* gives vent to her grief (much heightened in effect by some exquisite orchestral details), the beautiful phrase in A flat, expressive of her love for the absent one—interrupted by the relation of her three years' task of spinning, bleaching, and weaving the wedding garments—and the return to this theme for the breathing forth of her earnest prayer that her lover may be brought to her, or that she may be carried to him, with the re-introduction of the "Spectre" motive, in the major key, at the conclusion (for the first time in triple, instead of duple rhythm) cannot be overpraised as true and unexaggerated settings of the text; the music, like the poetry, shadowing forth with much effect the supernatural character of the legend. The baritone, at first in a solo, and afterwards in combination with the choir, now relates how the picture moves, and the lamp is extinguished. The voice of the spectre lover is then heard, singing the now familiar motive in an appeal to the maiden (accompanied in quavers with the wood-wind and horns), and a duet follows, the dramatic character of which is preserved by the voices singing chiefly in detached impassioned phrases, the two parts being but rarely combined. The calm character of the opening solos is admirably contrasted with the agitated music which succeeds them; and the concluding portion, with some fine orchestral figures accompanying the united voices, is extremely graphic; the "Spectre" motive (played by the clarinets) in the tonic major, and again in triple rhythm, but with different accent (followed by a few chords in the major), forming a most appropriate ending to this fine movement. At this point the composer directs that there should be a short pause, which was strictly observed, the enthusiastic marks of approbation which followed the cessation of the music, however, employing a considerable portion of the time thus allowed for dramatic effect. The long chain of music which follows, illustrative of the journey of the *Maiden* with her spectre lover, almost defies analysis, the startling modulations, broad and massive harmonies, and gorgeous orchestral colouring descriptive of the harrowing scenes through which they pass conjuring up a mental picture which would be marred by any division into separate movements save where temporarily demanded by the text. We may point, however, to the two duets, each commencing with the words "Fair is the night" like the one already mentioned, chiefly in dialogue, to the baritone solo, afterwards joined by the chorus, which most dramatically carries forward the relation of the fearful incidents encountered at every step, and to the calm close on the chord of C major, most aptly expressive of the sense of utter weariness. The placid duet, "Now when the night so fair doth show," is in perfect contrast with the preceding almost painfully agitated music. The beautiful theme, commenced by the tenor, and harmonised with appropriate simplicity; the responses of the *Maiden* to her spectre guide, in which she assures him of her faith in his love; the gradually increasing intensity of the vocal phrases and orchestral accompaniments as the *Spectre*, tearing the cross from the *Maiden's* neck, throws it far away; the arrival at the church, described in a baritone solo, with chorus; the *Spectre's* leap over the church wall, the flight of the *Maiden*, with her entrance into the "tiny house," and the thrilling scene in the dead-house, with the dance of spectres outside, form a vivid series of events, the realism of which is thoroughly attained by the composer without resorting to the introduction of instruments, such as we can call to mind as being used in a composition of similar character, to represent the rattling of skeletons' bones. A fine effect is produced by the singing by a few voices in the distance of a phrase heard in the Introduction, to the words—

"The body must to death be brought,  
And woe to him who ill has wrought."

and this is succeeded by one of the most powerfully dramatic numbers in the work, the baritone solos with which it is interspersed giving admirable relief to the impassioned choral passages, the incidents of the knocking at the

door, and the command to thrust forth the living being intensified beyond description by the alternations of the baritone solo voice with the chorus. The prayer of the *Maiden*, "O Virgin Mother, gracious be," has a sympathetically simple and pleading theme, harmonised and accompanied with a grace and tenderness which effectually enforce the eloquence of the words. The final number, "There crew a cock," commences with a baritone solo, on a pedal, accompanied by the bass voices in holding notes a fifth apart, the other divisions of the choir replying alternately in disjointed intervals which may be presumed to represent the notes of the herald of the morn. The solo voice, combined with chorus (the introduction of the bell suggesting the summons to early Mass), then relates the flight of the spectral crew; and how in the morning light the *Maiden* was discovered in the dead-house, a placid choral phrase in the tonic major, accompanied with sweeping arpeggios for the harp, breathing forth the moral of the work, "Well was it, maiden, that thy mind turned unto God," the concluding bars for the orchestra introducing once more the "Spectre" motive, and dying off with a reminiscence of a phrase in the first soprano solo.

On entering the orchestra to conduct his work, the composer was greeted with a positive hurricane of applause, and during the varied and exciting scene so graphically placed before the auditors the attention seemed never for a moment withdrawn from the music, save to express admiration at points where audible marks of approbation did not interfere with the progress of the story. Every detail of the complicated orchestration, and every shade of feeling in the choral portions, came out with marvellous clearness, the whole of the *Maiden's* perilous journey with her spectre lover being, indeed, a perfect triumph of executive power. Madame Albani's singing, especially in the prayer at the conclusion, was absolutely perfect; and Mr. Joseph Maas, as the *Spectre*, and Mr. Santley, as the bass Narrator, gave the utmost effect to the highly dramatic music entrusted to them. The overwhelming applause at the conclusion of the Cantata must have convinced the composer, who was twice recalled to the platform, that he has added one more to the many decisive successes by which he has achieved a well-deserved and enduring fame.

In the second part of the programme another work written for the Festival was produced, Dr. Bridge's setting of Mr. Gladstone's translation of the well-known Hymn "Rock of Ages." This piece is—as might be expected from the previous works of the composer, especially his "Hymn to the Creator," performed for the first time at the Worcester Festival last year—an earnest and truly devout composition, based on simple materials, but so obviously touched with the hand of a master as to invest it with the highest degree of interest. So closely has Mr. Gladstone's excellent translation of the Hymn followed the original by Toplady, that although the music is written to the Latin words it could be sung almost as well to those of the English version. The title "A living and dying prayer for the holiest believer in the world," which was given to the verses when they first appeared in the *Gospel Magazine*, for March, 1776, may be accepted as a convincing proof of the religious feeling which inspired them in the mind of their author; and that the composer has been as deeply impressed with reverence for his task the pleading nature of the themes, as well as their sympathetic treatment with the text which they illustrate, afford equally conclusive evidence. The work opens with a placid theme in A minor, on a tonic pedal, commenced with violoncellos, bassoons, and organ, and continued with the acute stringed and wind instruments. After a close upon the dominant harmony, the baritone enters with an impressive solo, the subject of which is repeated in chorus, the figure of the instrumental introduction being continued in the accompaniment with much effect. Two unison passages—the first for sopranos and tenors, and the second for altos and basses—lead to a striking choral burst in the relative major on the words "In peccata mi redunda," the full chorus, with appropriate changes of key, and snatches of the figure already referred to in the accompaniment, being succeeded, after a pause, by a baritone solo in the tonic major, which is afterwards joined with imitative passages by the chorus, the whole of this movement reflecting with much fidelity the sacred

character of the words. On the words "Mortuos cum stare jubet," a fugue is started by the basses on a well-marked subject, which after ample development (a noticeable point being the presentation of this subject by augmentation in the bass) is suddenly arrested by a supertonic chromatic harmony, which leaves the ear in suspense during a long pause. The original baritone solo then recurs in A minor, with the same figure as before in the accompaniment; and the key changing to the tonic major, the solo, united with the chorus, continues to the conclusion, which is appropriately calm and suggestive of hopeful resignation. Mr. F. King sang the solo part of this Hymn with true artistic feeling, the choir was in every respect thoroughly efficient throughout, and the Composer was called forward and most deservedly applauded at the end of the performance. An Orchestral Selection from "Tristan and Isolde" and Beethoven's "Leonora" Overture were the purely instrumental pieces in this part (both of which were magnificently rendered); and Madame Albani, in a solo from Gounod's "Romeo and Juliet," and Mr. Maas, in the Love Song from Wagner's "Die Walküre" were, as usual, highly successful.

On Friday, the last day of the Festival, Dr. Villiers Stanford's Oratorio, "The Three Holy Children," composed for the occasion, was given in the morning, and Gounod's "Mors et Vita" was repeated in the evening. Of both these performances, too late for present notice, we shall speak in our next number, and add some concluding observations upon the artistic and financial results of the Meeting.

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

WHILST it is still too early to expect anything like a practical commencement of the ensuing musical season, we can now speak with a little more definiteness of the prospects and programmes of our local societies.

The Philharmonic Society, from the preliminary announcements which have been made, apparently purposes devoting a larger share of attention to choral works than hitherto, and whilst the list is not ambitious in regard to the introduction of novelties, it is, at least, imposing in the number and importance of the works, comprising, in addition to other smaller numbers, "The Messiah," "The Creation," "St. Paul," and Handel's rarely performed "Belshazzar." The massive character of some of these Oratorios demands a full and efficient chorus, and it would be a matter for regret if the Society were unable to make good the recent defections from their ranks. We have little doubt, however, that a satisfactory response will be made to the advertisements which are being issued prior to the recommencement of rehearsals on August 31. A long list of prominent vocalists have already been engaged, including, in addition to other more familiar names, Mesdames Biro de Marion, Marie de Lido, and Henschel, and Messrs. Winch, Clifford Hallé, Henry Piercy, and Henschel. Some of these artists will receive a hearty welcome to Liverpool after their somewhat lengthened absence, and in others we may look for valuable additions to our local concert platforms. The instrumentalists include Madame Norman-Néruda, Señor Sarasate, Mons. Pachmann, and Mr. Charles Hallé. Mr. Hallé will himself again direct the Concerts of the Society, and, with the aid of his noted band, the success of the orchestral department is ensured.

Our other prominent Society—the Philharmonic Choral—has not yet shaken off the trammels in which the financial embarrassment of the past season has involved it, and the Committee are firm in their decision to place the Society on a safe and unequivocal basis before announcing any programme. It is the public to whom they must naturally look for support, and it would be a marked reflection upon the musical taste of this city if a Society which has, by its past performances, well earned the claim to be one of the first choral societies in the North of England were allowed to collapse simply for want of sufficient monetary assistance to enable it to pay its way. Such a collapse is, however, scarcely contemplated, and it is hoped that the desired Guarantee Fund, &c., will soon be acquired. In any case, the Society will start Rehearsals

again on the 7th inst., commencing with "Elijah" as their probable first performance—the high name of the Society having been originally achieved by their rendering of Mendelssohn's greatest oratorio. It is also pretty certain that the Philharmonic Choral Society will assist Herr Richter in a performance of Beethoven's Choral Symphony, to be given in the Philharmonic Hall during the month of November.

The scheme of Mr. Hallé's series of Orchestral Concerts has not yet been announced, but these Concerts will doubtless maintain the high standard of efficiency which have marked them during past seasons.

A transitory visit from "The Mikado" has served to waken up, if only in a somewhat frivolous manner, the musical sensibilities of Liverpool, and crowded houses have greeted the first performances here of an opera which has much to commend it, not only in its sparkling libretto, but also in the artistic scoring of many of the numbers, and particularly the concerted pieces.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

As a rule our musical societies do not decide on the compositions to be studied for the following season till the month of September. I learn, however, that the Choir of St. Vincent Street United Presbyterian Church, which is under the conductorship of Mr. Hugh McNabb, have fixed on Spohr's "Last Judgment" for the principal work to be performed at their annual Concert in the spring; also that the Kilmacolm Musical Association, which is under the charge of Mr. Paterson Cross, of Greenock, will take up Handel's "Messiah."

The Choral Union will not be in a position to announce their arrangements for the ensuing season before the beginning of September; too late, therefore, to include the particulars in this letter.

Dr. A. L. Peace gave last month two or three Recitals of organ music in the Cathedral, all being fairly well attended. It is a pity, however, that the charge for admission (one shilling) is so high. Hundreds more than the average number attending would undoubtedly avail themselves of the opportunity of being present were the charge, say, one-half.

The death of Mr. James Allan, Conductor of the Glasgow Select Choir, is a loss to refined choral art that will be sorely felt not only in Glasgow, but far and wide. Mr. Allan was exceedingly conscientious in all he undertook. He made it a point to closely study even the very slightest composition before beginning its practice, so as to get thoroughly into the spirit and aim of the composer. His production of expression was always natural, and he wielded the *baton* with marked grace and ease. Mr. Allan had only reached the comparatively early age of 43 years. He was held in the greatest respect by the public and the profession.

The Glasgow Society of Musicians will hold its first meeting for the season on the first Saturday of October. The Pen and Pencil Club, of which most of the principal local musicians are members, resumes its meetings on the second Wednesday of that month.

The first rehearsal for Novello's Oratorio Concerts will take place at Neumeyer Hall, Hart Street, Bloomsbury, on the 16th inst., at eight o'clock. Any persons desirous of joining the choir should attend at the offices of Mr. Stedman, the Choir Secretary, No. 12, Berners Street, W., on Tuesday, the 1st inst., between the hours of three and five and seven and nine, when the Conductor, Mr. Mackenzie, will be present for a trial of voices.

A SPECIAL course of Lectures will be delivered at the City of London College, White Street, Moorfields, during Michaelmas term of the present year, by Mr. W. A. Barrett, Mus. Bac., Oxon., Vicar-Choral of St. Paul's Cathedral, on the "Historical Development of Glee and Part-songs." The course will commence with an introductory lecture on the Study of Music in relation to other arts and sciences, and the subject will be gradually traced up to the present century; each lecture being illustrated by glees, part-songs, &c.

THE prospectus of the Nottingham Sacred Harmonic Society for the season 1885-6 announces four Concerts, at the first of which, on October 28, Gounod's new Oratorio, "Mors et Vita," will be given, the right of performing this work having been secured for Nottingham by the Committee. In order to do full justice to the composition Mr. Charles Hallé's band has been engaged; and Miss Mary Davies, Miss Hilda Wilson, and Mr. Watkin Mills as principal vocalists. The work will be given under the conductorship of Mr. Charles Hallé. On December 30 Handel's "Messiah" will be performed, with a considerably enlarged band, the solo vocalists being Miss Annie Marriott, Miss Eleanor Rees, Mr. Joseph Maas, and Mr. Brereton; Conductor, Mr. John Adcock; on January 19, 1886, Mendelssohn's "Elijah," also conducted by Mr. Adcock, with Miss Anna Williams, Miss Marian McKenzie, Mr. Henry Guy, and Signor Foli as principal vocalists; and on March 16 Sir A. Sullivan's Musical Drama, "The Martyr of Antioch," with a selection from the works of this composer, the solo vocalists being Miss Griswold, Madame Patey, Mr. E. Lloyd, and Mr. Tufnell. On this occasion Sir Arthur Sullivan will conduct.

At the Annual General Meeting of the Bach Choir, under the presidency of the Right Hon. Lord Coleridge, an address signed by Her Majesty and the Princess Christian, the President, and other members was read, expressing the sincerest regret at the retirement of Mr. Otto Goldschmidt from the post of Musical Director to the Society, assuring him that whatever good the Choir had effected was solely owing to his exertions, and conveying the heart-felt thanks of the Society to Madame Lind-Goldschmidt, who had by every means in her power contributed to the welfare of the Association. Mr. Goldschmidt gracefully acknowledged the compliment thus paid to him, and congratulated the Bach Choir upon its high position amongst Musical Societies. Mr. Arthur Coleridge then spoke of the further loss sustained by Lord Coleridge's resignation of the office of President of the Choir, and it was formally announced that the President and Musical Director elected by the Committee for the coming season were the Right Hon. Lord Montagu, K.P., and Mr. C. Villiers Stanford, Mus. Doc.

We are glad to learn that Dr. Spark, the Borough Organist of Leeds, has so far regained his usual health and strength as to be enabled, on Tuesday, the 11th ult., to open a new organ at Christ Church, Parkgate. The instrument was built by Messrs. Conacher & Co., of Huddersfield, and contains twenty-three stops and all the latest improvements, and was used on this occasion for the first time. Dr. Spark played as the opening voluntary Smart's Andante, and before the first lesson his own "Jerusalem the Golden" (varied), the concluding voluntary being Handel's "Zadok the Priest." In the evening Dr. Spark again presided at the organ, and played an extemporaneous opening voluntary, before the first lesson, and his Sonata in F at the close of the service, giving throughout great satisfaction to his highly critical audience.

The Tufnell Park Choral Society, now entering upon its fourteenth season, will recommence its practices on the first Tuesday in October, in the St. George's Church Room, Tufnell Park, N., under the conductorship of the founder, Mr. W. Henry Thomas. The works chosen for the opening rehearsals are Cowen's new Cantata "Sleeping Beauty" and Dr. Bridge's "Rock of Ages," and later on in the season Dr. Stanford's work "The Three Holy Children" and either Dvorák's "Spectre's Bride" or Gounod's "Mors et Vita" will be performed. The orchestra, which was formed last year, and which rendered such valuable assistance in performing Mackenzie's "Rose of Sharon" and other works, will also be utilised during the ensuing season.

It is with much regret that we announce the death of Mr. J. T. Willy, the violinist, which took place on the 8th ult. For many years Mr. Willy was an active and esteemed member of the profession, his services in the orchestras of the Royal Italian Opera, the Sacred Harmonic Society, and numerous others, including those at all our provincial Festivals, being of the highest value. In consequence of failing health, however, for some years he had retired from public playing.

THE prospectus of the Borough of Hackney Choral Association, for the season 1885-6, announces that four Concerts will be given; at the first of which, on November 2, Schubert's Mass in F and Prout's "Alfred" will be performed; at the second, on December 21, Mackenzie's "Rose of Sharon"; at the third, on February 22, 1886, Mendelssohn's "Elijah"; and at the fourth, on April 12, Handel's Dettingen Te Deum and Beethoven's Choral Symphony. The orchestra, soloists, and choir will be on the usual scale of completeness and efficiency; and Mr. Ebenezer Prout will retain the post of Conductor, an office which he has filled for so many years with credit to himself and benefit to the Society.

THE 198th monthly Concert of the St. George's Glee Union took place on the 7th ult., at the Pimlico Rooms, Warwick Street, S.W. The programme included Part-Songs and Glees by Sullivan, Horsley, Michael Watson, Martin, H. Smart, and Purcell, all of which were extremely well rendered by the choir, under the direction of Mr. Joseph Monday. "Tother day as I sat" (Sir John Goss) was also well sung as a double quartet. Songs were given by Miss Susetta Fenn, Miss Kate Flinn, Mr. H. G. Ryall, Mr. Walter Joy, Mr. Charles Copland and Mr. Theodore Distin. Mr. F. R. Kinke was the accompanist and also contributed a pianoforte solo.

THE members of the Grosvenor Choral Society held their 162nd monthly Concert at the Grosvenor Hall, on Friday, the 21st ult. The programme consisted of a miscellaneous selection, the solo vocalists being Mrs. Luff, Mrs. Isabel Browning, Mr. S. Noble, and Mr. A. Roach. The part-music included "The Children's Hour" (Gaul), "Silent Night" (Barnby), "Gipsy Chorus" (Weber), "From Oberon" (Stevens), &c. Mrs. J. E. Smith contributed two pianoforte solos, Mr. C. H. A. Bradbury two violin solos, and Mr. T. F. Williams a concertina solo. Mr. G. R. Egerton accompanied, and Mr. Williams (in the absence of Mr. Woodhouse) conducted.

MR. FRANK MAJOR, Organist and Choirmaster of St. Saviour's, Hans Place, was recently presented by the vicar, congregation, and friends of the church, on the occasion of his marriage with Miss Jane Hogg, R.A.M., with a very handsome ornate clock and candelabra to match, as a token of their esteem and appreciation of his services. The Rev. Dr. Strickland, in presenting the testimonial, spoke very highly of Mr. Major's musical success at St. Saviour's, during a period of seven years. The Choir afterwards gave a very chaste marble dining-room clock as a souvenir of their kind feeling.

DURING the eve of the Dedication Festival, at St. James's, Kennington, a very successful performance of Handel's Dettingen Te Deum was given with full orchestral accompaniment, the solos being well rendered by Mr. Reuben Holmes and Mr. Mitton, a member of the choir. The orchestra was supplied by the members of the Kennington Orchestral Club, to whom great credit is due, as also to Mr. W. H. Tozer, the Organist of the Church, who presided at the organ. The performance was under the direction of Mr. Orbel Hinchliff, Conductor to the above-named club.

THE death of Mr. Harold Thomas, which occurred on July 29, removes from the Royal Academy of Music one of its oldest and most esteemed pianoforte professors. Mr. Thomas entered the Academy as a student at the age of fifteen, studying the pianoforte under Sterndale Bennett, whose first Pianoforte Concerto he played at a Philharmonic Concert in 1864. The deceased was also known as a composer, several of his works—especially the Overture "Mountain, Lake, and Moorland"—having been received with much favour.

WE regret that our article upon the London Musical Season, in the last number, contained no allusion to the Concerts of the Musical Artists' Society. We are reminded of this omission by Mr. Alfred Gilbert, Hon. Sec. to the Society, who tells us that during its career, extending over thirty-seven Concerts, no less than twenty-five Quartets for strings, and even a larger number of Trios, Duets, &c., for pianoforte and strings, have been performed, and received with such favour as to justify their frequent repetition.

THE following candidates have passed the Examinations recently held for the Diplomas of Trinity College, London:—Licentiate in Music—John M. Ennis, Associates in Music—Joseph Bates, Daniel Bradfield, Geo. T. Huxham, Thos. Robinson, Anne E. Shaw, and Chas. W. Wainwright. The Examiners were Mr. B. Agutter, Mus. B.; Mr. John Francis Barnett, Mr. A. E. Drinkwater, M.A.; Prof. Jas. Higgs, Mus. B.; Mr. W. S. Hoyte, Rev. H. G. Bonavia Hunt, Mus. B.; Dr. H. Keeton, Dr. C. W. Pearce, Dr. Armand Semple, and Mr. Humphrey J. Stark, Mus. B.

MR. W. REA, of Newcastle, announces a series of three Subscription Concerts to be given during the forthcoming season. The first will be orchestral, by Herr Richter's band, and will be followed by performances of "Israel in Egypt" and Gounod's Birmingham work "Mors et Vita." We hope that this interesting programme will ensure to Mr. Rea the success deserved by his spirited enterprise, and that his efforts in the cause of music in Newcastle may receive greater recognition than they have hitherto met with.

THE Popular Choral and Orchestral Societies announce that the rehearsals will be resumed in October, at the Charterhouse, under the conductorship of Mr. W. Henry Thomas. These Societies did useful work last season in the poorer parts of East London, giving performances of "The Messiah," "Acis and Galatea," and Sullivan's "H.M.S. Pinafore," in Shoreditch, Whitechapel, Bermondsey and Clerkenwell, at very cheap prices, to audiences composed of the working classes.

THE prospectus of the Tottenham Musical Society, under the conductorship of Mr. Fred. S. Oram, announces that forty members have already been enrolled, and that many more are likely to join before the season commences. The practices are held at Bruce Grove Chambers, Tottenham; and it is hoped that those who may not feel disposed to become active, may become honorary members, as the expenses of the Society will necessarily be heavy during this, its first, season.

IN our May number we gave an outline of the programme of the Hereford Musical Festival, which commences on the 8th inst., and are now enabled to state that the sale of tickets is proceeding most satisfactorily, and that everything promises well for the meeting. The unusually large list of stewards is headed by the names of the Right Hon. Lord Bateman, President, and the Right Rev. the Lord Bishop of Hereford, Vice-President.

IT is announced that the members of the Willing Choir have formed themselves into a Choral Society, under the name of the London Select Choir. A body of 300 voices will be conducted by Mr. W. G. Cusins, Master of the Music to the Queen. The Director is Mr. Sumner. The Choir will be heard for the first time at Mr. Ambrose Austin's Concerts at St. James's and the Albert Halls.

THE Crystal Palace Concerts will be resumed on October 17, ten Concerts being given before Christmas and ten between February and Easter. It is hoped that Brahms's new Symphony will be given during the season, and possibly a new Symphony by Mr. Cowen.

THE Free Concerts in Westminster Chapel, James Street, Buckingham Gate, S.W., which proved so attractive last season, will be resumed early in October. Artists from the Royal Academy of Music will be engaged, and the Concerts, as before, will be under the directorship of the Organist, Mr. H. C. Tonking.

AT the recent Midsummer Higher Examination of Trinity College, London, Marianne Rea, of Liverpool, obtained the position of Associate Vocalist, scoring the maximum of marks, and Hannah Quick of Prescott, Lancashire, gained that of Certificated Pianist. Both are pupils of Mr. James J. Monk, of Liverpool.

MR. J. F. BREWER gave an Organ Recital on Sunday, the 23rd ult., at St. Helen's Church, North Kensington. The programme included selections from the works of Bach, Handel, Hesse, &c.

WE understand that Mr. Dexter Smith, editor of the Boston (U.S.) *Musical Record*, is passing a few weeks in London before proceeding to the Continent.

## REVIEWS.

*Mary Magdalen.* An Oratorio. Words by Henry S. Leigh. Music by J. Massenet. [J. Williams.]

THE name of Jules Massenet has become tolerably familiar to the English public, through the medium of his operas and orchestral suites; but, so far as we are aware, not one of his sacred works has been executed in this country. These are three in number, the others being "Eve," a mystery in three parts, and "La Vierge," a sacred legend in four scenes. The present work, which is regarded as his masterpiece in this style of writing, is described in the original as a sacred drama in three acts and four parts, and we are at a loss to know on whose authority the term oratorio has been applied to it. The eminent French critic, M. Arthur Pougin, speaking of its successful production at the Odéon Theatre, Paris, in 1873, says distinctly that the composer designedly abstained from calling his work an oratorio. "M. Massenet had not adopted, and did not desire to adopt on this occasion, the broad, noble, and pompous style of oratorio. A painter and a poet, he endeavoured in this novel and tender work to give prominence to reverie and landscape; further, he has introduced the tones of a genuinely human passion, a somewhat earthly tenderness, which would have opened the door to adverse criticism if it could be supposed that he wished to follow upon the traces of Handel, Bach, and Mendelssohn. To sum up, the work was beautiful, suave, impregnated with a perfume of youth and poetry, and, with this, grandiose at times, and very touching." It is therefore an injustice to M. Massenet to make his work pretend to be what it is not, and a like endeavour to meet supposed English prejudices, which we believe are practically extinct, is observable in placing the words of the Saviour in the mouth of an Evangelist. The adaptor is now dead, and we do not know how long ago he executed his part of the work, but should fancy it must have been prior to the appearance of "The Redemption," as in that work Christ is personified, and no one, so far as we are aware, has raised any protest. The plan of "Mary Magdalen" may be briefly described. The repentant sinner expresses her grief and is taunted by her former associates. *Judas Iscariot* adding his voice and advising her to resume her old life of dissipation. Christ arrives and speaks consoling words, the part or act coming to an end with an *ensemble* in the style of an operatic *finale*. The second act is laid at Bethany, and consists merely of solo and concerted pieces for *Mary*, *Martha*, *Judas*, and *Christ*. Then we pass at once to the crucifixion and the revilings of the mob, with which are mingled the laments of the *Magdalen*. The second scene of this act takes place in the garden, where the risen *Jesus* appears to *Mary*, and is worshipped by her and the disciples. It will be seen that in structure the libretto is fragmentary, and not in any sense dramatically cohesive. The music is very unequal, being most meritorious when it is least pretentious. M. Massenet possesses a vein of charming and fanciful melody, and some of the numbers are delicious in effect, though certainly wanting in the dignity which we are wont to consider necessary in sacred music. The best are the opening pastoral chorus of women, the succeeding air of *Mary*, the *finale* of the first act, a duet for *Jesus* and *Mary*, and the air which the *Magdalen* sings at the foot of the cross. In all of these the freshness and *naïveté* of the music carry the listener along, and he does not inquire too narrowly as to whether the subject does not require a loftier method of treatment. The choruses are grandiose rather than grand. There is not the slightest suspicion of contrapuntal writing, and passages in unison and octaves abound. On the whole, however, "Mary Magdalen," is a remarkable work, and quite worthy of a trial by our leading choral societies.

*The Voice Musically and Medically Considered.* By Armand Semple, B.A., M.B., Cantab. Part 1. *Musical Considerations.* [Baillière, Tindall and Cox.]

YEARS ago it was said, and certainly with much truth, that if a doctor could be a vocalist, and a vocalist a doctor, important results in the true cultivation of the voice must inevitably be achieved by both. Assuredly this assertion no longer applies, for medical men of the highest eminence



not only theorise upon, but practically exemplify their theories of, vocal culture; and professors of singing bring the most enlightened medical knowledge to bear upon their daily teachings. The author of the work before us says that no person can have studied music, practically, with more enthusiasm than himself; and that in his book he has set before us those facts which he has positively gained by experience. A counsellor of this kind is worth listening to, and there can be little doubt that what he has to tell us will be extensively read by all professors of vocalisation. Reserving for Part 2 his "Medical Considerations," Mr. Semple here explains the grades or qualities of the voices in each sex, and gives some easily understood rules for their management and healthy development. All his remarks upon the regulation of the compass of the several registers are extremely good; and we cordially concur in his opinion that "high or low notes will become all the stronger if the middle part of the voice is more carefully cultivated than it usually is." His observations upon the necessity of duly studying the words in every piece a vocalist undertakes to interpret before an audience are worthy of quotation: "The singer," he says, "having acquired the production of the voice according to the best method which I have endeavoured to indicate, it remains to apply intellectuality to every branch of singing, and I am strongly of belief that every word that has to be sung should be previously committed to memory, and its articulation by the organs of speech most carefully attended to with a view of carrying this out. This can only be accomplished by reading the words at first, and finding out on which points to dwell, together with the most prominent consonants, and, in short, to make elocution the preliminary step to every vocal effort. If this is done with proper care the glaring and objectionable errors in pronunciation that are met with, particularly in amateur singers, would be altogether avoided; and it must be remembered that this precaution can be taken by every amateur, without the aid of a master, if intellectuality be applied to the vocal art." Seeing that the author of this work is a medical as well as a musical man, we are not surprised that a doctor's view of the true method of practising should creep in, even before the commencement of Part 2. "As a point," he says, "which seems to connect the musical with the medical considerations of the subject, I take this opportunity of expressing my strong sense of the healthy nature of the proper exercise and development of vocal power. This, I think, will be conceded by every physiologist who has given attention to the matter. By a judicious employment of the voice in singing, the lungs are steadily and firmly inflated, their elastic power fully exercised, the organs of circulation brought into vigorous action, the muscular power of the chest increased, weakness strengthened, and the digestive organs undoubtedly stimulated." We are glad to record this medical testimony as to the physical effects of singing. Undue or unnatural exercise of any part of the body will, of course, produce ill consequences; but that constant use of the vocal organs, under intelligent control, is conducive to health is sufficiently proved by the long lives of our celebrated orators, singers, and actors.

*Musikalische Skizzen und Studien.* Ein Beitrag zur Kultur und Musik-Geschichte. Von August Wellmer. [Hildburghausen: F. W. Gadow und Sohn.]

THE chief interest attaching to this little volume of musical sketches and studies lies in the independent thought bestowed by the author upon his varied subjects, and in the perfect frankness and even *naïveté* with which he gives it utterance. These are merits which it is the privilege of the reviewer to gladly recognise wherever he meets with them, be the writer's expressed views those of the professed musician, or as seems more probable in the present instance, of the well-informed *dilettante*. Musical history, past and present, offers a vast and, as yet, but partially cultivated field, for the exploration of which the earnest researches of the amateur are as much needed as are those of the professed expert of the subject. Among the essays which appear to us most worthy of attention in the present collection may be instanced that on Karl Löwe, the musical interpreter *par excellence* of the

German "Ballade," and the meritorious composer of what is termed the "secular oratorio," a musician whose genius is being more and more appreciated amongst his countrymen in these latter days. With the above category may likewise be classed the two articles on Anton Rubinstein, and his conception of the sacred opera-drama or *drame religieux*, the realisation of which constitutes the chief aim of that remarkable artist's creative activity in the present day. The collection also includes thoughtfully written articles on "The Relations of Poetry to Music," "The development of Lied, Ballade, and Legende in the nineteenth century," "The Sacred Oratorios, from Bach to the present epoch," as well as papers on "Luther's influence upon Music," and on "Robert Franz." Those specially interested in the subjects suggested by the above headings will find it quite worth their while to peruse the respective pages devoted to their elucidation by Herr Wellmer.

*Nehemiah.* An Oratorio. Composed by Horace Hill. [Joseph Williams.]

IN the introduction of this work it is said that the story of Nehemiah has never before been taken as a theme for musical treatment. This is incorrect, as an oratorio on this subject, by Mr. Josiah Booth, was published only a few months ago. The error is not important, but the fact of the two works being issued within so short a time of each other is a singular coincidence. The present composer is a Mus. Doc. of Cambridge, which is equal to saying that he is a good musician. He also proved himself a capable choir-trainer last year at the Norwich Festival. The words of his oratorio are taken exclusively from Holy Writ, and the incidents are those which are narrated in the first six chapters of the Book of Nehemiah. In his music Dr. Hill shows himself strongly conservative, the treatment being throughout lyrical rather than dramatic. At the same time, there is no objectionable stiffness or formality in the structure of the various solo and concerted numbers. Modern feeling is frequently apparent, perhaps the most conspicuous being in the Duet in which the Samaritans, *Sanballat* and *Tobiah*, ridicule the Jews for attempting to rebuild the walls of Jerusalem. As will be anticipated, there is some excellent fugal writing in the choruses. With these general remarks we shall be content for the present, as an opportunity of hearing "Nehemiah" will probably occur during the coming winter.

*Two Sketches for the Pianoforte.* Composed by G. W. F. Crowther. [Stanley Lucas, Weber & Co.]

THE thoughtful and artistic writing of Mr. Crowther displayed in these two unambitious sketches should not be passed over with a mere conventional word of praise. It is evident that the composer has been trained in a good school; and every encouragement should be offered to one who, in his early appeals to the public, shows an earnest desire to influence, rather than be influenced by, the taste of the day. No. 1, "Rondino-Scherzando in F," whilst sufficiently melodious to attract young pianists, is written on a purely classical model, and contains some excellent practice for part-playing. No. 2, "Novellette in C," is an impetuous Allegro, and although scarcely perhaps equal to No. 1, shows unmistakable signs of good musicianship throughout. The changes of key are extremely happy, and the piece does much credit to the composer.

*Golden Grain.* Song. Words by Mrs. Gordon. Music by C. A. Macirone. [Stanley Lucas, Weber & Co.]

IT is rarely indeed that we discover such "golden grain" as this amongst the heaps of seed with which our garner is overstocked; but when we do, it is but fair to lose no time in conveying a knowledge of the fact to our readers. Miss Macirone has really given us a charming song, which will sufficiently recommend itself if vocalists will only heed our advice to make themselves acquainted with its merits. Apart from the melodious attraction of the song, the harmonies cling so exquisitely around the vocal theme as to compel the most perfect sympathy between singer and pianist for its due rendering. We do not often call attention to the technical names of the chords used by composers, but that known as the "chord of the thirteenth" (which, by the way, seems rapidly growing into favour) seems so lovingly dwelt upon throughout that it may almost be said to colour the whole composition.

*The Organist's Album.* A Series of Original Compositions and Arrangements. By Josef Trousselle. [Marriott and Williams.]

TWELVE numbers of this publication are before us, four of which are original pieces by the editor. The best of these are No. 2, a smoothly written and melodious Romance in D, and No. 10, a "Schlummerlied." It is impossible to say very much in favour of the arrangements, either as regards the selection of the pieces or the manner in which the task of transcription has been carried out. For example, in No. 3, the March from "Fidelio," the player is directed to use the full organ, including a 16-feet trombone, and in No. 8, the Bridal March from "Lohengrin," the symphony before the return of the principal theme is again marked full organ! Even worse is the caricature of the Minuet from Mozart's E flat Symphony (No. 11). No. 4, the *Largo* from Beethoven's Sonata in D, Op. 2; and No. 6, the "Evening Star" song from Tannhäuser are much better. The curious want of judgment in some of the stop directions, and the numerous typographical errors are evidence of editorial carelessness.

*Songs in a Corn Field.* A Cantata for female voices, and accompaniment for pianoforte (with harmonium and harp *ad libitum*). The poetry written by Christina Rossetti. The music composed by G. A. Macfarren.

[Novello, Ewer and Co.]

THIS melodious little Pastoral Cantata was produced at the Concerts of Mr. Henry Leslie's Choir in 1869 with decisive success. The characteristic song "There goes the swallow," sung by Madame Dolby, and the declamatory solo "Deeper than the hail can smite," by Madame Boddie-Pyne, were received with warm applause, the former being re-demanded. Since then—with the exception of the contralto song first-named, which has been a favourite both in public and private—the work seems to have been confined to drawing-room use, and we have often wondered why it was not put forward in an edition appealing to Choral Societies. Now that it has come into the possession of Messrs. Novello, as might be expected, this has been done without loss of time; and we have very little doubt that the knowledge of the very many beauties contained in the Cantata will rapidly be spread far and wide, for we can say with confidence that no more attractive composition, exclusively for female voices, exists.

*Original Organ Compositions.* By George F. Vincent. [W. J. Willcocks and Co.]

THIS volume contains eleven pieces, ranging from a Grand Offertoire in F to short Preludes and Interludes. We do not remember to have seen any of the composer's previous efforts, but as this is his Opus 19 he is probably a musician of some experience. In the present instance he has been more successful in trifles than in pieces of "longue haleine." His Offertoire is based on two themes, which recur again and again in various keys, but there is no regular development and the *bravura* writing is unmeaning and puerile. A so-called "Chœur" in F, and a "March Triumphant" in D (why not Triumphant March?) are also patchy and vague, but some of the smaller pieces, notably a Minuet and Trio in G, and a Meditation in A flat, are extremely pleasing. Mr. Vincent certainly possesses the gift of melody, though he does not invariably turn it to the best account.

*Original Hymn-tunes.* By H. J. E. Holmes. Arranged by John E. Gaul. [Conrad Herzog and Co.]

WE are left in doubt as to the respective shares of the composer and editor in these tunes as they at present appear; but as the former is an amateur we presume the task of the latter has been to correct the harmonies and generally to make the rough places plain. If so, he has scarcely succeeded, for grammatical errors, such as consecutive fifths and unresolved discords, abound. The composer has some feeling for melody, although it frequently takes a flippant and secular turn, and therefore becomes displeasing to those who prefer dignity of style in church music. A few of the fifty-two tunes in this book are unexceptionable in every sense, but as a whole they cannot be commended.

*Sing-Song.* Twenty-seven Rhymes. Selected from the Volume by Christina Rossetti. Set to music by Mary Carmichael. [Stanley Lucas, Weber and Co.]

CERTAINLY children cannot complain that their traditional ditties are unheeded by composers; for not only as solos, but as part-songs they are placed before juvenile and adult vocalists in a most attractive form, and even the stories of our youthful days are now often seized upon as subjects for Cantatas. The composer of these "Rhymes," although devoting her talents to the task of adding to the store of nursery musical libraries, has ignored the conventional legends, and taken some excellent words by Christina Rossetti, which we are certain will delight all the little listeners who care to admit a modern poet into their ideal world. Many of the lines are indeed admirable; and in most cases the quaint simplicity of the author has been treated most sympathetically in the musical setting. But we cannot conscientiously say that the compositions are of equal merit, nor indeed that they are free from absolute fault; as, for example, where in No. 1, between the nineteenth and twentieth bar, the melody moves up in fifths with the bass. Some of the pieces, however, will no doubt become favourites, especially No. 3, "Mix a pancake"; No. 5, "Wrens and Robins"; No. 8, "Shake the Cherry Tree"; No. 11, "Who has seen the Wind"; No. 16, "Fly away, fly away"; No. 21, "If I were a Queen"; No. 22, "Eight o'clock, the Postman's Knock"; and No. 27, "Dancing on the Hill-top." The accompaniments to all these songs are, as they should be, adapted for small hands, and there are no chords to frighten the young player.

*The Dirge of Darthula.* Part-song for six voices. The words from Ossian.

*The Serenade.* Part-song for six voices. The English version by J. Powell Metcalfe.

*Viveta.* Part-song for six voices. The English version by J. Powell Metcalfe.

Composed by J. Brahms. [Novello, Ewer and Co.]

FOR the first time, these three part-songs appear published with English words, and so excellently do they sympathise with Brahms's beautiful music that we doubt whether the most critical listener could detect that the text was not that which the composer originally set. Published in the Second Series of "Novello's Part-Song Book" the circulation of these already favourite compositions, in the vernacular, must be enormously increased; for works to ensure a cordial reception amongst the people should be "understood of the people"; and we hope to see many other vocal pieces of this character issued with an English translation, especially when they can be entrusted to such competent hands.

*I was glad.* Festival Anthem. By John Storer, Mus. Bac., Oxon. [Novello, Ewer & Co.]

THIS anthem was composed for a recent festival at the parish church, Scarborough, of which Mr. Storer is organist. He is evidently a musician of considerable talent, his ideas being far from common-place. The anthem consists of a boldly written chorus, in which free use is made of chromatic harmonies; an extremely melodious soprano solo and male chorus, and a brief concluding chorus with a fugato. The composer is a little too fond of sudden transitions of key, and another defect is the endless repetitions of words. The sentence "I was glad" is repeated sixteen times in the first chorus. We draw attention to these points because Mr. Storer shows more than ordinary promise.

*Flowers.* A Cantata for female voices. Written by Edward Oxenford. Composed by J. L. Hatton. [Forsyth Brothers.]

A PARTY of maidens seeking shelter from the noonday sun, while away the time by singing the praises of the various flowers they have met with in their rambles. Nothing can be simpler than this theme; but it gives rise to some highly poetical lines by Mr. Oxenford, and some charmingly melodious music by Mr. Hatton. Two solos, two duets, two choruses, and a trio complete the work, which amateurs will, we are certain, thank us for bringing to their notice.

*Twelve Schubert's Songs.* With simplified Pianoforte accompaniments, and arranged within a moderate compass to suit all singers. By Ruben Rogier. English translation of words by Oliver Brand. [Frederick Pitman.]

ALTHOUGH we are always anxious that good musical works should be circulated in cheap form amongst the people, we by no means agree with the system of publishing altered and transposed editions of well-known vocal pieces, arranged so as "to suit all singers," not only because the intentions of composers are thus obscured, but because those who purchase these versions cannot know in what they differ from the originals. "The Erl-King," for instance, transposed into E minor, and commencing with repeated single notes in the right hand, with arpeggios accompanying the voice, is an entirely different composition from that which it professes to be. A faint shadow of this wonderful setting of a wonderful poem is, of course, before us; but the arranger has no right to print the words "Music by Schubert" at the top of the song: it should be "Music by Schubert and Rogier."

*They that go down to the sea.* Motett. By Harvey Löhr. [Novello, Ewer and Co.]

WE have had occasion from time to time to notice Mr. Löhr's compositions in favourable terms, but the work before us far surpasses all his previous efforts with which we are acquainted. In terming it a Motett rather than an anthem the composer was probably influenced by its length and elaboration and the fact of its being scored for orchestra. The organ accompaniment, however, would be very effective in the hands of a skilful player. The Motett opens in a flowing yet dignified manner, but at the words "For at His word the stormy wind ariseth" the writing becomes agitated and picturesque, and this part of the movement is worked out at considerable length. A fine and highly original passage, "Their soul melteth away," leads to the resumption of the original theme, and shortly afterwards this admirable chorus is brought to a peaceful close. The next section is an extremely expressive and well-developed soprano solo, "So when they cry unto the Lord," which leads without pause into the vigorous and broadly planned final chorus, "O that men would therefore praise the Lord." Mr. Löhr's work may be strongly recommended to the notice of choral societies and the conductors of church festivals.

*In ye Olden Time.* Menuet de la Cour; for the Pianoforte. By Cotsford Dick. [Weekes and Co.]

No doubt the day will arrive when pianoforte pieces must stand or fall by their own merit alone: but at present the rage for modern antiques presents such facilities to composers of but small inventive powers that a very commonplace work will often receive undue notice merely because it "sounds old." Mr. Cotsford Dick is one of the most prolific producers of this class of music; and being able to write very simple and very melodious phrases, is also assuredly one of the most popular. But we cannot conscientiously award him higher praise than is warranted by the worth of the composition before us merely because he calls it "In ye Olden Time." Indeed, if he had left it without a title, we much doubt whether it would have made its way through the crowd; and this, although a severe test, is after all the true one. Let us say, however, that we have seen some very good music by this composer, and shall be glad to welcome him in a piece the title page of which is in the language of the day.

*Singing in Schools.* A complete Course of Practical Teaching. By Alfred B. Haskins. [Bemrose and Sons.]

THE author of this work brings much practical experience to bear upon the subject he professes to treat; and so far as we can judge from a perusal of his book, pupil teachers preparing students for a Government Examination may, we think, rely upon good results by rigidly following the course laid down. We quite agree with Mr. Haskins's recommendation not to attempt any "short cuts" in order to arrive more rapidly at the desired end. There is too much of this in the present day, the bad effects of which, although thoroughly known to competent professors, are unfortunately hidden from pupils.

*Novello's Part-Song Book.* Second Series, Nos. 516-521. [Novello, Ewer and Co.]

IN this series of six part-songs, reprinted from "The Choristers' Album," we have some charming compositions, of which conductors of choral societies will be glad to make the acquaintance. A word or two with reference to each number must suffice. "Sweet evening hour," by Samuel Reay, is in that elegant composer's best style, the freedom of the part-writing entitling it almost to madrigalian dignity. Pinsuti's "Fair land we greet thee" will appeal forcibly to Welsh choristers. It has an effective piano accompaniment, and a favourite Cambrian air is introduced, first as a tenor and then as a soprano solo. "Rise fair goddess," by Henry Smart, and "A garland for our fairest," and "Around the maypole," by J. L. Hatton, are simpler, but full of pleasing melody. The last-named is a dainty and piquant little composition. Schira's "The boatman's good-night" is a charming part-song, the last few bars of which are sufficiently taking to ensure its popularity.

*Te Deum and Jubilate in G.* By E. H. Thorne. [Novello, Ewer and Co.]

THIS setting of the morning canticles is somewhat remarkable as regards the arrangement of the voice parts. The *Te Deum* opens in six parts (two sopranos and two tenors), but from the sixth verse to the end only four voices are employed. The *Jubilate*, on the other hand, opens in four, but the *Gloria Patria* is in six (two altos and two basses); virtually, therefore, it is a service for an eight-part choir, which may militate against its general acceptance. But the music is not difficult, and it is bright and vigorous, without being flippant or unchurchlike.

*Make a joyful noise.* By A. C. Mackenzie. (Octavo Anthems, No. 290.) [Novello, Ewer and Co.]

MUSICIANS will not need to be informed that this is the magnificent chorus from "The Rose of Sharon," in which Mr. Mackenzie has exhibited his complete grasp of the Church style of composition. As an anthem it will no doubt be often performed wherever there is a choir capable of rendering it justice.

*Blessed are the pure in heart.* Anthem for three Female Voices. Composed by Ernest Lake. [Novello, Ewer and Co.]

THIS Anthem—published in "Novello's Octavo Edition of Trios, &c., for Female Voices"—may be recommended as an excellent composition for the use of choirs not desiring to attack more abstruse works. Written especially for the "Girls' Friendly Society," it aims at producing good effects by simple means, and we can conscientiously affirm that this aim is thoroughly accomplished. The Anthem is also issued without accompaniment.

*Love, art thou true?* Song. Words by Beatrice Goldingham. Music by Alfred J. Caldicott. [Alfred Hays.]

AN expressive and well-written song, with just such unobtrusive harmonies as sympathise with the feeling of the composition. The change from C to 6-8 time gives much tender emphasis to the appealing words of the title, which is aided by the alteration in the character of the accompaniment. Although simple in the extreme, this is genuine music throughout.

*The Marionettes' Ball.* A Sketch for the Pianoforte. By J. C. Beazley. [Wood and Co.]

ALTHOUGH obviously suggested by Gounod's popular "Funeral March of a Marionette," Mr. Beazley's Sketch is entitled to attention on its own merits. The quaint opening in E minor, and the following theme in the tonic major, fairly reflect the intention of the composer; and though we might wish for a little more variety, as a mere pianoforte trifle we are bound to give it a good word.

*The Guitar.* Impromptu for the Pianoforte. By Carl Bohm. [Edwin Ashdown.]

IT is difficult, indeed, for the composer of this Impromptu to steer clear of the characteristic phrases in Ferdinand Hiller's well-known sketch, "Zur Gitarre." That he has effectually overcome this difficulty, however, and also written a clever little piece, we admit; but why should he choose a subject already well treated by an eminent man?

## FOREIGN NOTES.

ANTON RUBINSTEIN is again concentrating his creative faculties upon the composition of a Biblical Drama, entitled "Moses." In a recent letter, the pianist-composer refers to his new undertaking as follows: "The work, which will require four hours in its execution, is too theatrical in its motives for a concert, and too much of the oratorio measure for the stage. It is, therefore, the complete type of the *opéra religieux* that I have dreamt about for many years past. What may happen to me or my labours, I know not, but I can scarcely trust that the representation of 'Moses' can be carried through in a single performance; and this remains but a hope for the publisher. As the composition includes eight distinct series, it may be possible to perform one or two selections at a time, either in the concert-room or on the stage." The writer adds that there is no prospect of his work being ready for complete representation before September, 1886. Those who, like ourselves, have witnessed the first performance, at the Hamburg Stadt-Theater, some two years ago, of Rubinstein's Biblical drama "Sulamith," will doubtless follow with much interest the development of the composer's ideas regarding the *opéra religieux*, which that work already foreshadows.

The performance every Saturday afternoon of one or two motetts by the choir of St. Thomas's Church, Leipzig, is, as every musician knows, a time-honoured institution of the origin of which, however, but little seems to have been known hitherto. According to a recently discovered document in the municipal archives of Leipzig, it appears that on September 14, 1358, the convent of St. Thomas met in council, and with a view to averting the wrath of the Deity, as manifested in the plague then raging in those parts, made a solemn vow that henceforth a special service should be held every Saturday at St. Thomas's Church. That vow was religiously kept, the custom, with some modifications, having outlived the Reformation, and is being observed to this day.

Ferdinand Hiller's highly interesting collection of autographs has been bequeathed, by the late composer, to the Municipal Library of Cologne, "in token of his sincere attachment to the town which had become a second home to him." A vast quantity of letters received by Hiller during his long life (carefully selected, and bound in some thirty volumes) will, most likely, also become the property of the Cologne Library, but their contents are to be made use of for purposes of publicity only after the lapse of twenty-five years. They will, doubtless, furnish some valuable material to the music-historian of the most important phases in the development of the art during the present century.

The hundredth anniversary of the birth of the late Friedrich Wieck, the father and principal musical instructor of Clara Schumann, was commemorated by an appropriate musical performance, on the 18th ult., at Dresden, where for many years he occupied a leading position as a professor of the art. Wieck, who was also a composer of merit, died in 1873, at the mature age of eighty-eight.

According to the lately-published statistical report of the Berlin Opera, there were 249 operatic performances, from August 1884 to June 1885, at this establishment, the *répertoire* comprising fifty-five different works, representing twenty-six composers. The only novelties produced during the operatic year were Herr Frank's "Nero," and Victor Nessler's "Der Trompeter von Säkkingen."

Herr Albert Niemann, the redoubtable German tenor, will again commence his annual series of representations at the Berlin Opera during the coming winter, beginning with the youthful part of *Walther von Stolzing* in Wagner's "Die Meistersinger." This truly great artist is now in his fifty-fifth year.

Max Bruch's new oratorio "Achilles," the success of which at the recent Bonn Festival we recorded in our last number, has already been accepted for performance at six of the leading towns of Germany.

The Hof-Theater now in course of erection at Schwerin will be pre-eminent in the Fatherland as regards immunity from the danger of a conflagration similar to that by which its predecessor was destroyed. It is being constructed in all its parts of iron and stone exclusively, and will be completed in the course of next year.

Herr Göpfart, music-director of Mannheim, has completed an opera, entitled "Quintin Messis," dealing with the fortunes of the historical artist-locksmith of Antwerp known by that name. The new work of the as yet little known composer is spoken of very highly by competent judges, amongst them by no less an authority than Franz Liszt himself.

Miss (or, as she prefers to call herself, "Signora") Ella Russel, the young American singer, achieved a great success at her *débüt* last month in the character of *Violetta* in "Traviata," at the Kroll'sche Theatre of Berlin.

This year's Music Festival at Bonn has realised a surplus of 1,353 marks, which sum has been handed over to the trustees of the Robert Schumann Institution of that town.

Madame Christine Nilsson will give a series of Concerts in the leading towns of Germany during the coming winter, commencing next month with Berlin.

Schubert's music to his opera "Rosamunde," the *Allgemeine Musik Zeitung* states, is to be revived at the Magdeburg Stadt-Theater in connection with a performance of Shakespeare's "As you like it," the original text of the opera by Helmine von Chezy having proved fatal to the success of the work.

At the Royal Opera House at Stuttgart the lowering out of sight of the orchestra, according to the Bayreuth model, has been adopted, and will be a *fait accompli* before the recommencement of performances.

Madame Pauline Lucca, it is stated in German papers, has accepted an engagement at the Berlin opera, where she will give a series of performances during the last three months of the present year.

Hector Berlioz's Opera "Benvenuto Cellini" is to be produced shortly at the Carlsruhe Hoftheater. This interesting work of the great French composer was performed for the first (and only) time in Germany some years since, at Hanover, under the auspices of Dr. Hans von Bülow.

Eugen d'Albert, the pianist-composer, has just completed the composition of a Symphony.

At the Paris Grand Opéra, the production of the following new works is contemplated during the coming season, viz., M. Massenet's "Cid," M. Paladilhe's "La Patrie," and M. Salvayre's "La Dame de Montsoreau." During three months, commencing from January next, performances of Italian Opera will be given here three times a week, with Madame Adeline Patti as leading "star." A new ballet, with choruses, entitled "Loreley," by M. Ambroise Thomas, will also be produced during the season. At the Opéra Comique, the much talked of first performance of "Lohengrin" will be the greatest venture of the new campaign, around which much controversial interest will naturally cluster. M. Talazac will interpret the *title-rôle*, and Mlle. Calvé that of *Elsa*. It may be added, however, that the opinion gains ground in some quarters that the projected "Lohengrin" performances will be abandoned at the last moment by the management. M. Salvayre's "Egmont" will probably be brought out by the same institution during the season.

The excellent Paris Society for Historical Research has just offered a substantial prize for a "History of Dramatic Music in France," from the beginning of the seventeenth century to the year 1870. Here is an instance (which could be easily multiplied) of the encouragement offered to aspiring students of the art, not only in France but elsewhere on the Continent, which might be imitated with advantage by similar institutions in this country.

The Paris Academy of Fine Arts has awarded the first prize (3,000 francs) of a recent competition to M. Julien Tiersot for an essay on "Les Melodies populaires et la chanson en France, depuis le commencement du seizième siècle jusqu'à la fin du dix-huitième."

It is stated in continental journals that Herr Hermann Franke has made the preliminary arrangements for a short series of Wagner Concerts, to be given in the French capital in February next year. Herr Hans Richter is to be the Conductor.

The *Athenæum* says: "The statement that one of the principal singing prizes at the Paris Conservatoire has been awarded to a young English student is erroneous. Miss Moore, the recipient in question, is a native of Massachusetts."



No less than nine new operettas of the well-known semi-burlesque type are in course of preparation for the coming season at the Austrian capital, their respective composers being Herren Strauss, Millöcker, Czibulka, Roth, Suppé, Baier, Müller, jun., Helmesberger, jun., and Kremser. The fact may furnish a criterion of the prevailing taste in matters musical among the easy-going Viennese general public, which has probably but little changed since the days when Mozart wrote for them his "Cosi fan tutte." Only there is no Mozart now amongst them to humour their fancies with a frivolous libretto, and at the same time to elevate his subject by the undying strains of heaven-inspired music.

A committee is being formed at Vienna for the purpose of founding what is termed a "Beethoven Museum" (some-what analogous to the "Mozarteum" at Salzburg) at that capital. Numerous offers of Beethoveniana have already been made by their possessors to the promoters of this interesting scheme.

The Viennese Male Choral Society, numbering some 180 voices, has found much favour with the Berlin public during their visit last month to the German capital. Their reception was an enthusiastic one, and the Berlin press is full of praise of their performances, which are pronounced to be altogether unique in their particular sphere.

The performances of the German Theatre at Prague, under the new directorate of Herr Angelo Neumann, were inaugurated last month with Wagner's "Lohengrin," the work being enthusiastically received. Herr Seidl, the poet-composer's favourite capellmeister, conducted the performance.

Wagner's "Lohengrin" was recently performed for the first time, in the Hungarian language, at the new opera house in Buda-Pesth.

The projected International Congress of Musicians, which was to be held last month at Antwerp, has been postponed until the 8th inst.

The Théâtre de la Monnaie, of Brussels, will be re-opened on the first inst., under its new *régime*, with a performance of Meyerbeer's "L'Africaine."

M. Peter Benoit, the well-known Belgian composer, has written a "Kinder-Cantate" (Children's Cantata), which was most successfully performed last month by some 1,200 youthful executants of both sexes at the Cirque Royal, of Brussels.

The *répertoire* of the San Carlo Theatre, of Naples, during next season, will comprise the following Operas—viz., Verdi's "Aida," Boito's "Mefistofele," Mercadante's "La Vestale," and Miceli's "La figlia di Jefe."

We learn from Italian papers that Verdi was recently visited by Arrigo Boito, who found the Maestro busily engaged upon his new opera "Jago," which, it is thought, will be brought out during next year, at Milan.

Mr. Walter Damrosch, of the New York German Opera, who recently visited Germany, completed the engagements of principal singers for that institution during the coming season, among whom may be named Mesdames Marianne Brandt, and Lilli Lehmann, Herren Fischer (of Dresden), Robinson, and Kaufmann. The projected performances will include "Rienzi," "Tannhäuser," "Lohengrin," "Die Meistersinger," "Walküre" and "Götterdämmerung" (Wagner); "Carmen" (Bizet), and "Aida" (Verdi), "Fidelio" (Beethoven), "Le Prophète," "Les Huguenots," "L'Africaine" (Meyerbeer), "Oberon" (Weber), and other prominent operatic works. An ambitious programme, to be sure! Herren Walter Damrosch and Seidl will be the orchestral Conductors.

The fourteenth Festival of German Choral Societies was successfully held in the second week of July last, at Brooklyn (U.S.)

Giuseppe Mazza, a composer of numerous operas, died lately at Trieste at the extreme age of ninety-seven. He was a pupil of the Padre Mattei, who was also the musical instructor of Rossini.

The death is announced, last month, at Larpione, of Edoardo Perelli, a professor at the Milan Conservatorio and a successful composer of operas. He was only forty-two years of age.

At Temesvar, in Hungary, died, at the age of seventy-three, Louis Liszt, the brother of the celebrated pianist composer.

## CORRESPONDENCE.

### MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is to be hoped that the readers of THE MUSICAL TIMES will estimate the remarks of "H.M.S." and "Exam." at their proper worth. Unfortunately there always have been persons who, through some reason or other, finding a degree out of their reach, will not fail to depreciate its value. We are aware that in arts and science, as well as in music, no syllabus is considered perfect. Grumblers are constantly met with who freely suggest alterations which, we presume, would better suit their own particular cases and ideas. The Senates of our Universities have surely taken every care in drawing up the requirements for degrees, and would probably not be unwilling to make any alterations which would lead to ultimate good. Hence, to what end can the remarks of "H.M.S." and "Exam." serve except to lead to almost endless dispute?

"Exam." infers, near the close of his letter, that Messrs. Sullivan, Mackenzie, Stanford, Cowen, &c., have not taken degrees because degrees are of no standing. He produces no authority for this, and we must therefore account for it by inferring, on our part, that it suits "Exam." to think so. Let us ask, however, why so many other leading musicians have toiled for university degrees if such degrees are of "no standing"? We may add, in conclusion, that one cannot read the remarks of "H.M.S." and "Exam." without being, to some extent, reminded of the fox in Aesop's fable, "The Fox and the Grapes."

Yours respectfully,  
MUS. BAC. (Cantab.)

### THE BRISTOL MADRIGAL SOCIETY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you please let me say a few words in reference to the singing of the Bristol Madrigal Society, at the Albert Hall, on July 8. Out of the 125 voices who took part in the Concert, the boys (forty-seven), were all Bristol boys; the tenors (thirty), were all Bristol tenors; the basses (twenty-nine), had Mr. A. Thomas, of Gloucester, to join with twenty-eight Bristol men. Of the altos (nineteen), fourteen were Bristol men.

When I took the *baton* in 1856, out of ninety-two singers at the "Ladies' Night," thirty-three (one third), were outsiders; and this simply because at that time there were not sufficient trained voices in Bristol to make the choir large enough to sing in the Victoria Rooms; but music in Bristol has been developed, and my own connection with the Festival Society, as its Chorus Master, has brought me for the last eight years into constant contact with 380 singers, *all Bristolians*; from these the Madrigal Society has been enabled to obtain what help was needed, so that as far as was possible the singers at the Albert Hall were Bristolians.—I am, Sir, yours faithfully,

D. W. ROTHAM.

Conductor of the Bristol Madrigal Society.  
6, Ashgrove Road, Redland, Bristol, August 1, 1885.

### THE DOMINANT SEVENTH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I be permitted to point out the inaccuracy of a statement relating to the chord of the dominant seventh often made by theoretical writers, and repeated by Mr. Goddard in THE MUSICAL TIMES for August?

Mr. Goddard says:—"The great characteristic of this chord is, it is the only chord which, by itself, proclaims the key it is in; this it does in virtue of containing two notes of the scale, the fourth and seventh, the simultaneous presence of which is only compatible with one scale." This explanation is not correct: the fourth and seventh of any major scale are identical with the sixth and second of its relative minor; therefore, the presence of these notes is compatible with *two* perfectly distinct scales. The chord of the dominant seventh does, indeed, determine the key; but it does so because it contains the *three notes* of the scale—namely, the fourth, fifth, and seventh—which are characteristic of the key.—Faithfully yours,

ARTHUR T. FROGGATT.

Castle Street, Sligo, August 4, 1885.

## MEETING OF HANDEL AND BACH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Joseph Bennett, in his article on Sebastian Bach in your last number, seems to conclude that these masters never met. I had indulged a hope that a meeting did take place; founded upon the following anecdote, transcribed from Rees's Cyclopædia, 1819; article, Sebastian Bach:—"Old Kirkman, the Harpsichord Maker, used to relate the extraordinary curiosity excited at Salzburg, when Handel and Sebastian Bach happened to meet in that city. On their going together to the Cathedral, they found it so full, they could scarcely get to the Organ Loft; and when one of them opened the Organ, it was not possible for more persons to crowd into the Church. But so great was the fame of these performers, that those who could not gain admission into the interior of the building, procured ladders, and placed them at the windows in order to gratify their ears with all the passages which the full organ could convey to them through all impediments."

The publication of this may, perhaps, lead to an examination of the fact, or draw information from other quarters upon an event so interesting to the lovers of music.

Yours, &amp;c.,

Liverpool, August 7, 1885.

JNO. DENISON JEE.

## HEINRICH SCHÜTZ.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In an article on Heinrich Schütz, published in THE MUSICAL TIMES for December last, Mr. W. H. Cummings makes a statement which I find repeated in the notice of the recent Concert of the London Musical Society contained in the current number of THE MUSICAL TIMES—viz., that no mention of Schütz is to be found in Grove's "Dictionary of Music and Musicians." This is incorrect, for although the name does not occur in its proper position alphabetically, a fairly full notice, of some two columns' length, is inserted at the end of letter S. See Vol. IV., page 45.—I am, yours obediently,

J. W. BROOKES.

6, George Lane, Lewisham, S.E., August 1, 1885.

## TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

MUSIC.—The question should be addressed to the Royal Academy of Music, Tenterden Street, Hanover Square.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANAGHER, IRELAND.—On Saturday, the 8th ult., Mr. David Beardwell, A.R.A.M., gave an Organ Recital in Banagher Church. The programme comprised compositions by Handel, Bach, Mendelssohn, Gounod, Smart, Batiste, &c., and was much appreciated by the congregation.

BARTON-UNDER-NEEDWOOD.—On July 29 a new Organ, which has been presented to St. James's Church by Mr. J. C. Grindling, was dedicated by the Right Rev. Bishop Abraham. The service was full choral, and the capabilities of the new instrument were admirably brought out by Mr. E. H. Turpin, who also gave a Recital on the following day. The organ was built by Mr. Alfred Kirkland, of London and Wakefield.

BEER.—The third of a series of Organ Recitals was given on the 15th ult., by Mr. W. E. Ellen, A.C.O., Organist of the Parish Church, Chard, on the new instrument recently erected in St. Michael's Church, by Messrs. Hill. The programme included selections from the works

of Spohr, Mendelssohn, Bach, Chopin, Handel, &c. The vocalist was Master Frank Derrick, whose voice was heard to great advantage in Gounod's "The King of Love," and Farmer's "The Son of God goes forth."

BELFAST.—Music Services in connection with the inauguration of a large peal of bells at St. Peter's Roman Catholic Church, were held on the 9th ult. At the morning service the music for the High Mass was Gounod's *Messe Solennelle de St. Pierre*, which was rendered in its entirety. Romberg's "Te Deum" was performed during the collection, the fugue at the close being given with especial clearness and effect. At the offertory a solo, "Ave Maria," the composition of Mr. P. Mulholland, was well sung by Mrs. H. K. Maguire. Solemn Pontifical Vespers were chanted at the evening service, the choir numbering seventy boys, carefully trained by the organist of the church, Mr. P. J. Haydon Mulholland. In the course of each service Mr. Mulholland gave a Recital on the fine organ. During the day a handsome ivory *Litany*, mounted in gold, accompanied with an address on the part of the members of the choir, was presented to Mr. Mulholland by Mr. Carson, chairman of the Testimonial Committee.

BLACKPOOL.—Mr. Sims Reeves attracted an immense audience to the Winter Gardens Pavilion, on the 10th ult., when he sang (including encores) five of his best known and most popular songs, including "Tom Bowling," "The Boy of Biscay," &c. Miss Essie Holt (in the absence of Miss Alice Barth) gave several songs with much success, and was heartily applauded, and Mr. Joseph Pierpoint also won acceptance in the solos allotted to him. The band, under Mr. Riviere, was satisfactory, and the accompanists were Madame Frost (piano and harp) and Mr. Maunders.

BRIDGEMOUTH.—The organ in St. Leonard's Church, built in 1867 by Walker and Sons, has just been completed by the addition of a choir organ and a pedal 16-ft. reed. The opening service, full choral, took place on July 30, the Organist, Mr. J. Sewell, presiding. The Rev. Sir F. A. Gore Ouseley, Bart., who preached the sermon, expressed his high approval and admiration of the instrument. In the evening a Recital was given by Mr. William Sewell, A.R.A.M., Organist of Christ Church, Clapham, a native of the parish and a son of the local Organist. The following was the programme:—"Marche Heroïque" (Schubert), Prelude and Fugue in G (Mendelssohn), air, "Walt her, Angela" (Handel), Grand Solemn March in E flat (Smart), Andante in G (Batiste), Fantase (Lemmens), Pastorale and Gavotte Française (Scottson Clark), March (Wély).

BRIGHTON.—An interesting Lecture on "Sussex Songs and Music," was delivered by Mr. F. E. Sawyer, F.S.A., before the British Archaeological Association, on the 21st ult. The Lecture was illustrated by numerous specimens of old Sussex Songs capitally rendered by Messrs. Albery, Cowley, Crook, and Trist, and a small choir of boys, Mr. Neall presiding at the piano.

CAVAN.—On July 23 the sixth annual Festival of the Kilmore Diocesan Choir Union was held in the Parish Church. Thirteen choirs took part in the service, and the admirable rendering of the music throughout bore ample proof of the careful training they had received from the Inspector of the choirs, Mr. J. W. Dry. The anthem was "O give thanks" (Elvey). The sermon was preached by the Rev. Thomas J. Welland, Rector of St. Thomas, Belfast. Mr. Dry presided at the organ.

CHELMSFORD.—An Organ Recital was given by Mr. F. R. Frye, F.C.O., at St. Mary's Church, on Wednesday, the 14th ult. The programme, which was well selected, was excellently rendered, and thoroughly appreciated by a large congregation.

EASTBOURNE.—Mr. Henry Baillie, Organist and Choirmaster of All Souls' Church, gave his second Organ Recital for this season, in the above building, on Wednesday, the 9th ult. The following programme was thoroughly appreciated by a large congregation:—Soprano Melody (Smart), Organ Sonata, No. 2 (Mendelssohn); Minuet in A (Boccherini); Offertory in B flat (Wély); Holworthy Church Bells (Wesley), and the "Cornelius March" (Mendelssohn).—An excellent Orchestral Concert was given by Mr. Julian Adams, at the Floral Hall, Devonshire Park, on Saturday evening, the 8th ult. The programme included Rossini's Overture, *William Tell*; Mendelssohn's Symphony (No. 3, A minor) and a violin solo—Andante and Polonaise (Jullien), well played by Mr. John Daly. Mr. Adams conducted, and also presided at the pianoforte.

GEORGETOWN, DEMERARA.—The fourth Concert of the Demerara Musical Society took place on July 28, at the Philharmonic Hall. Sir George Macfarren's *Cantata, May Day*, formed the first part, Mrs. H. L. Wight being very successful in her solos, and the choruses being creditably rendered. The remainder of the programme was miscellaneous, and consisted of orchestral selections, songs, part-songs, &c., the Concert concluding with an Operetta, *Cups and Saucers*, Mr. Colbeck conducted, and Mr. Nusum was the accompanist.

GREAT MALVERN.—Two Concerts were given in the New Assembly Rooms, on the 21st ult., the object being to aid the Fund for the Restoration of the Old Parish Church of Badsey. Several ladies and gentlemen (amateurs) took part in both Concerts, among whom were Miss G. Poulton, Lady Alwyne Compton, and the Rev. E. C. Capel Cure, assisted by the following artists, Miss Pattie Michie (contralto), Miss Margaret Wild (piano), and Miss Amy Hickling (violin). The programme was varied by several recitations given by Miss Isabel Bateman.

HERNE BAY.—On Monday, the 17th ult., Mr. E. A. Cruttenden gave an Organ Recital at the Parish Church, assisted by Miss Alice Parry, of the Royal Academy of Music. Mr. Cruttenden's programme included works by Batiste, Guilmant, J. Baptiste Calkin, and Lemmens, the latter composer's grand Fantasia, "The Storm," being especially appreciated. Miss Parry sang "Rejoice greatly" (Messiah), "From mighty Kings" (Judith), and "With verdure clad" (Creation), in excellent style.

HEYWOOD.—The last of a series of successful Concerts was given in the Park on Tuesday evening, the 11th ult., by a full band, ably led by Mr. J. R. Openshaw, of Bury. A number of selections, including one

from Thomas's *Le Caid*, were excellently rendered; and Mr. J. H. Ogden, of Rochdale, gave two songs, which were warmly received. Mr. David Clegg conducted.

**LEEDS.**—At the annual Service of Praise, at Salem Chapel, Hunslet Lane, on Sunday, the 23rd ult., the choir, largely augmented, sang Dr. Bridge's *Mount Moriah* and selections from *English and Hymns of Praise*. The principals were Miss Annie Wood, Miss Ada Sutcliffe, Mr. A. F. Briggs, and Mr. J. Browning, the latter gentleman in place of Mr. D. Billington. Donations of flowers were afterwards sent to the hospitals. Mr. W. H. Hudson rendered efficient help at the organ, and Mr. W. Toothill conducted.

**NEWCASTLE-ON-TYNE.**—On Thursday, the 6th ult., at the Elswick Road Wesleyan Church, a musical flower service was given, the edifice being elaborately decorated with flowers and plants. The Rev. H. W. Jackson, B.A., presided. Haydn's *Creation* was rendered by the choir of the church, which was augmented to 100 voices. The soloists were Miss Corrigal, Miss Foster, Mr. D. S. Macdonald, and Mr. J. Nutton. Mr. Geo. Dodds conducted, and Mr. William Rea was organist.

**NORWICH.**—A re-union of the late Dr. Buck's professional pupils was held at the Maid's Head Hotel, on Wednesday, the 5th ult., when the following gentlemen were present—viz., Mr. H. Stonex, Dr. Bunnett, Mr. A. R. Gaul, Mus. Bac., Mr. F. C. Atkinson, Mus. Bac., Mr. D. Middleton, Mr. G. M. Smith, Mr. F. E. Cambridge, Mr. F. A. Mann, Dr. A. H. Mann, Mr. G. Gaff, F.C.O., Mr. A. J. Page, F.C.O., Mr. C. J. Campling, Mr. A. J. Smith, Mr. A. H. Livock, Mr. G. D. Harris, Mr. J. Lovell, and Mr. R. D. Bush. During the evening a number of pieces and songs were sung. The thanks of the meeting were accorded to Mr. Gaff, who had called the meeting, and to Mr. Campling, who kindly lent the pianoforte.

**PARGATE.**—The seventeenth Anniversary of the Consecration of Christ Church, and the opening of a new organ, were celebrated on the 11th ult. The instrument, built by Messrs. Conacher and Co., of Huddersfield, contains all the latest improvements, and is of remarkable sweetness and power. The anthem, in the morning, was Himmel's "O come let us worship," the solo in which was admirably rendered. The sermon was preached by the Archbishop of York. Dr. Sparks, presided at the organ, both morning and evening, and fully displayed the beauties and capacities of the instrument.

**PELSALL, WALSLEY.**—The first Festival took place on Monday, the 10th ult., commencing with a Service at the Parish Church at 11 o'clock, at which the Ven. Archdeacon Hys, M.A., preached. The service was intoned by the Vicar, Rev. J. L. Spencer, B.D. In the afternoon, a Flower Show was held, and in the evening, Haydn's *Creation* was performed by a full band and chorus of 90 performers, the principal artists being Miss Fraser Brunner, Mr. W. Keay, and Mr. J. B. Snape. Mr. Rogers, A.Mus., of Walsall, conducted with his usual care. Mr. P. W. Key presided at the harmonium, and Mr. J. Somerfield led the band. The Festival, which was very successful, was managed by the Secretaries, Messrs. Slater and Moore, and a committee. There was a very large audience.

**ST. BEE'S, CUMBERLAND.**—Mr. Alfred H. Digby, M.T.C.L., Organist of the Collegiate and Priory Church, gave Organ Recitals on Bank Holiday, the 3rd ult. The programme consisted of selections from Bach, Mendelssohn, Handel, Beethoven, Mozart, &c., and fully tested the capacities of the organ (Hill and Son), and the Organist. There was a large attendance from Whitehaven and district, and a good collection was made in aid of the church funds.

**SHANKLIN, I.W.**—Mrs. Bishop gave a most successful Concert at the Assembly Rooms, on Monday, the 12th ult., when she was assisted by Mrs. Glover Eaton, Mrs. Teetgen, Mr. Cotford Dick, Mr. Lawrence Kellie, and Mr. Dudley Watkins (vocalists); Miss May and Mrs. Peacocke (pianoforte); Misses Roses and Perry (violin); Mr. Stevening (clarinet); Mr. Boucher (violinello), and the Shanklin Town Band. There was a large audience.

**SYDNEY.**—The ninth Concert of the Metropolitan Liedertafel took place on June 3, in the New Masonic Hall. Several pieces already favourites with the audiences at these performances were repeated, and during the evening but one opinion was expressed as to the marked improvement of the choir. Amongst the most successful items in the programme were Hatten's Part-song, "The Happiest Land," and the Volklied *Lordy*. Songs were given by Mr. Waldron, Mr. J. Culligan, Mr. Gordon, and Mr. Edger; Mr. Hyndes (pianoforte), Mr. Willmot (violin), and Mr. McMahon (cornet) contributing solos with much effect. Mr. C. Huenerbein was, as usual, an able accompanist. Being a Smoking Concert the room was found inconveniently small.

**TESSAURAN, IRELAND.**—The Annual Fête in connection with the parishes of Clonmacnois and Tessaauran took place on Thursday, the 6th ult. The proceedings commenced with a short service in the church, Mr. David Beardwell presiding at the harmonium. In the evening a Concert was given, in which Mrs. Howes, Miss Mooney, Miss Addie Perry, Miss L'Estrange, and Miss Elverson took part with much success. Mr. Beardwell contributed a harmonium solo, and also a song, and readings were given by the Rev. W. W. Burbury and the Rev. A. E. Crotty.

**WHEATHAMPTSTEAD, HANTS.**—A Special Service was held at the Parish Church, on Thursday afternoon, the 13th ult., on the occasion of the re-dedication of the restored ring of bells. Mendelssohn's Cantata, *Lauda Sion*, was sung as the anthem. The solos were given by Choristers Hoole and Green, Messrs. W. Parshellor, G. Green, and G. Odell. The cantata was excellently rendered, and the Service well attended. Mr. C. E. Jolley, F.C.O., presided at the organ.

**WIMBORNE.**—A new organ, consisting of two manuals and thirteen stops, built by H. C. Sims, of Belle Vue Terrace, Southampton, at a cost of £200, has been erected in St. John's Church, and was formally opened by Mr. C. F. South, Organist of Salisbury Cathedral, on Tuesday, the 18th ult. In the morning the Service was Boyce in A, and the anthem "I will lift up mine eyes" (Clarke-Whitfield); the evening Service was Bunnitt in F, and the anthem "Acquaint thyself with God" (Greene). The choir was considerably enlarged by members of the Minster Choir and Choral Association. Mr. A.

Wareham, alto of the Minster, was very successful in his rendering of the solo "Acquaint thyself with God." After each Service Recitals were given by Mr. South from the works of Handel, Mozart, Haydn, Mendelssohn, Smart, and others. The Organist of the Church, Mr. Harry J. Eaton, presided at the organ during the Services.

**ORGAN APPOINTMENTS.**—Miss E. L. Munday, to Finch Hill Church, Douglas, Isle of Man.—Mr. Thos. H. Crowe, Organist and Choirmaster to Bangor New Parish Church, Co. Down.—Mr. G. Golding, Organist and Choirmaster to St. George's Church, Folegate.—Mr. Arthur Dorey, to St. Matthew's Church, Quebec.—Mr. F. Muspratt, to Limerick Cathedral.

**CHOIR APPOINTMENTS.**—Mr. Tom Richards (Tenor), to the Choir of St. Pancras Church.—Mr. Reginald Groome (Principal Tenor), to St. Andrew's, Wells Street, Oxford Street.—Mr. Geo. Cooper Macfarlane (Tenor), to St. Saviour's, Aberdeen Park.

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| The Erl-King.           | Hark, hark, the lark.         |
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| Rose among the heather. | Suliska's second song.        |
| Sad heart.              | Presence of the loved one.    |
| The band of roses.      | Laughing and weeping.         |
| Thou art repose.        | Margaret's prayer.            |
| Ganymed.                | By the doorways I will wander |
| Mignon.                 | To a brooklet.                |
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## THE TIMES.

"It may be briefly recapitulated that the work consists of four parts—a short prologue, a Requiem Mass, the 'Last Judgment,' and the 'Celestial Jerusalem.' In the prologue, which is sustained by the chorus and baritone solo, the keynote, or rather one of the keynotes of the conception, that of Death, is struck in a Leitmotiv consisting in its original shape of a descending sequence of three major seconds (from C to G flat), and occurring to the words 'Horrendum est incidere in manus Dei viventis.' Its character is sufficiently defined by these words, although it afterwards takes various musical shapes, appearing inverted and otherwise modified. Its significance is Death itself, death not only of the body, but also of the unredeemed soul. There is, however, hope even in the regions of darkness and doom. A beautiful and suave theme, sounded frequently throughout the work, expresses the idea of justice tempered with mercy, and finally the happiness of the blessed. The two opposing forces of the design, *Mors* and *Vita*, are thus musically well defined, and any one acquainted with Gounod's style may well imagine the skilful and varied account to which he has turned these melodic materials. . . . The 'Lacrymosa dies illa' is, for example, a well-developed and effectively-written piece, and the 'Sanctus,' consisting of a suave tenor air with chorus, is in Gounod's most characteristic manner; while the 'Agnus Dei' (soprano solo and chorus) is imbued with spontaneous melody of a very high order. . . . The orchestral movement inscribed 'Tubæ ad ultimum iudicium' is a splendid piece of graphic writing. . . . Even finer, and, indeed, the most successful number of the score, is that entitled 'Judez.' It begins with a grand orchestral prelude, in which the coming of the Divine Judge is depicted by the 'Leitmotiv,' indicating, as was said before, justice tempered with mercy. That theme in its broadest expansion is given out by the strings in unison with an almost overpowering effect, which loses none of its beauty by the fact that Meyerbeer invented it in 'L'Africaine.' The final part, 'Jerusalem Cælestis,' is brief, and may be treated with brevity. . . . If less graphically bold than in the 'Judgment,' the music here is suited to the subject, and a harmonious close after so much that has been terrible and soul stirring is attained."

## STANDARD.

"In the Quartet 'Quid sum, miser,' the chief subject, allotted to the tenor, in G minor, is repeated by the contralto on the dominant, and again in its original position by the soprano; the bass solo then interrupts with the 'Rex tremendæ,' which, after a somewhat stern opening, merges into a charming and passionate melody for all four voices, redolent of the master's happiest manner from first to last. The 'Salve me' episode is both beautiful and poetical, the voice parts being admirably distributed, though a considerable tax is laid upon the powers of the soprano. Altogether, the 'Quid sum' takes high rank amongst the good things which the author provides in 'Mors et Vita.' . . . The verse, 'Sed signifer Sanctus Michael,' sung by the soprano to a delicate accompaniment of wood-wind and violins, pulsating in triplets, while an occasional chord from the harp and the least suspicion of a touch on the cymbals gives colour and accentuation to the music. This is another of M. Gounod's little triumphs. . . . The truly lovely theme which is entitled 'The Motive of Happiness,' whose 'linked sweetness' extends to fifteen bars. No attempt is made to develop this, but in its concentrated form it is so fascinating that probably any alteration would be a disfigurement. . . . By way of Epilogue comes an interlude written for full orchestra, with the addition of a gong and the grand organ, the subject matter being derived from the counter themes of Consolation and Joy, and Terror and Anguish. Thus an imposing and majestic, as well as significant, peroration is attained, and the chief division of the trilogy ends forcibly, as it began. . . . The exquisite and prolonged theme which first prefaces and afterwards accompanies the chorus, 'Sedenti in Throno,' is unquestionably the most inspired of the trilogy."

## DAILY TELEGRAPH.

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## DAILY NEWS.

"In this, as in M. Gounod's earlier Oratorio, are apparent a deep and earnest religious feeling; a power of expressing both the awful and the beautiful aspects of Divine wrath, its justice and mercy, and an individuality of style and treatment which impress both works as being unmistakably the productions of the master from whom alone they could have proceeded. As in 'The Redemption,' so in 'Mors et Vita,' orchestral colouring is a pervading and important feature throughout; the recurrence of the representative themes already specified giving a unity to the latter work. Special effects are produced by the six trumpets, six horns, six harps, and other orchestral combinations. The instrumentation in 'Mors et Vita' is in many cases similar to that of 'The Redemption,' and other works of the composer. This, however, does not imply mannerism, but merely such distinctive individuality of style as is to be found in all masters and authors who have risen above the common herd of mere imitators. This M. Gounod assuredly has done, not only in operas, but notably in his two great Oratorios, of which 'Mors et Vita' is the later and grander example. We believe it is to be given in London by the Royal Albert Hall Choral Society on Wednesday evening, November 4, and on Saturday afternoon, November 14, and at St. James's Hall, on Tuesday evening, December 1."

## DAILY CHRONICLE.

"'Mors et Vita' is worthy of M. Gounod at his very best. . . . In any estimate of Gounod's finer works henceforward made, 'Mors et Vita' may be mentioned in the same breath with 'The Redemption,' the 'Messe Solennelle,' 'Faust,' and 'Mireille.' The individual asking for higher credentials of the merit of the new oratorio produced this morning must be difficult to satisfy. Of the eventual popularity of the work I have no doubt—indeed, it is quite likely to be, a couple of years hence, a greater favourite than 'The Redemption.' . . . Every quality that is most admired in Gounod's music is to be found in 'Mors et Vita.' It abounds in rich harmonies, and in those sweeping currents of full melody that take the imagination captive."

## GLOBE.

"Meanwhile it will suffice to record the deep impression made by this morning's performance. The beautiful concerted pieces and choruses of the requiem, enriched by instrumentation of the most attractive kind, derived full benefit from a well-nigh faultless interpretation, and were listened to with a rapt attention that told its tale as clearly as the loudest applause would have done; indeed it was more than once palpably difficult for the audience to restrain from indulging in outward tokens of their delight."

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